

SMITH AND JONES

On set for Freema's first day!

42 SECRETS REVEALED

Chris Chibnall on writing Series 3!

EXCLUSIVE PREVIEWS

Shakespeare! Cat People! Daleks!



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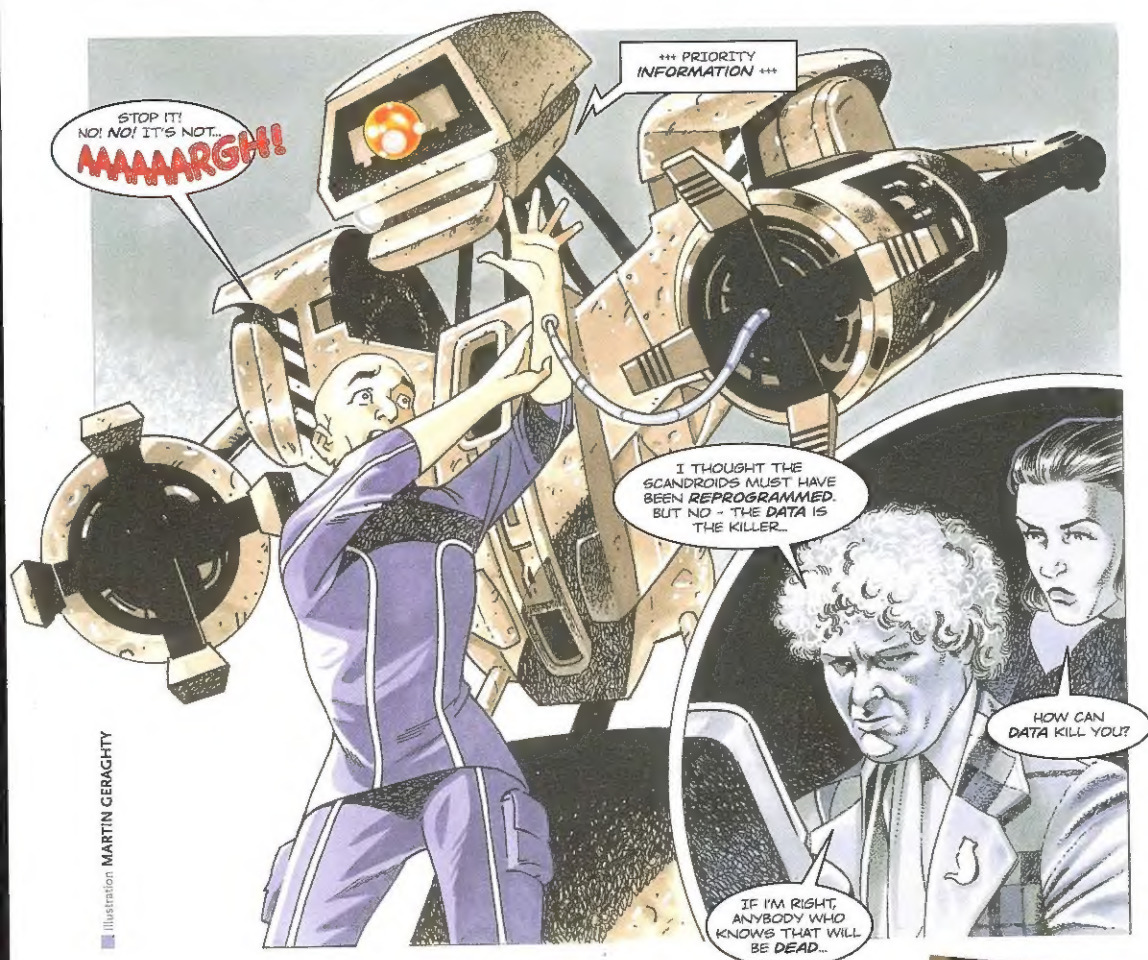
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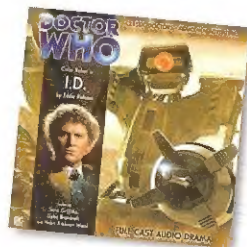
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PULL TO OPEN

DOCTOR WHO

Oops! Yes, from the magazine that brought you "Peter Davidson is the Doctor!", "Roger Delgado – The Master", "The Doctor faces The French Revolution" and "The Ice Warriors Attack! And attack they do indeed... but not this week!" can now be added the less catchy, but equally inaccurate, "the new series will now begin its 13-week run on Saturday 24 March". Um, no it won't...

Oh dear, sorry about that chums. It's just one of those things that happens sometimes when your magazine has a two-week lead time, and the BBC suddenly decides to buy in an extra football match. Still, I'm sure you all got the message eventually and sat down to catch *Smith and Jones* on the 31st instead. Unless you were sat there for a whole week beforehand, paralysed with fury that your super soaway *DWM* had betrayed you and tricked you into watching the football. Brrr! Unforgivable!

Another effect of the shifting launch date is that this issue, as you'll have noticed, is out a week later than usual, so that a) our *Smith and Jones* behind the scenes feature didn't spoilise our readership into apoplexy by appearing before the episode, and b) so that the comic strip Martha Jones didn't end up landing on Loam before she'd even met the Doctor on TV. And so that this issue isn't whipped off newsagents' shelves after only 3 weeks, every *DWM* from now on comes out a week after you might have expected it to if you'd, say, drawn a chart of release dates, or stuck a special gold star on your *Dalekmania* calendar on every fourth Thursday.

Well, hope that's cleared everything up. Sorry about that – what a dull way to welcome you to such a spangly here-it-is-at-last Series Three-tastic issue. Hope you'll agree it was worth waiting that extra week for. Just like *Doctor Who* itself!

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You're starting again – third year – and you want to keep people on their toes..."

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DWM presents the first of this year's access-all-areas set visits, as we join Freema and David for their first day on set together...

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Martha joins the *DWM* comic strip in the

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The story behind this 1972 monster mash!

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Life on Mars actor John Simm joins the Doctor Who team for the final story...

MARS ATTACKS!

DOCTOR WHO
SERIES THREE

REGULAR CAST

The Doctor... DAVID TENNANT
Martha Jones... FREEMAN AGYEMAN

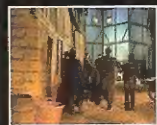
WITH

Leo Jones... REGGIE YATES
Tish Jones... GUGU MBATHA RAW
Clive Jones... TREVOR LAIRD
Francine Jones... ADJOA ANDOH

3.1: SMITH AND JONES

Written by... RUSSELL T. DAVIES
Directed by... CHARLES PALMERFlorence... ANNE REID
Mr. Stoker... ROY MARSDEN
TX: Saturday 31 March 2007

3.2: THE SHAKESPEARE CODE

Written by... GARETH ROBERTS
Directed by... CHARLES PALMERShakespeare... DEAN LENNOX KELLY
Lithia... CHRISTINA COLE
Dick... JALAL HARTLEY
Wiggins... SAM MARKS
TX: Saturday 7 April 2007

3.3: GRIDLOCK

Written by... RUSSELL T. DAVIES
Directed by... RICHARD CLARKEThomas Kincaid Brannigan... ARDAL O'HANLON
Valerie... JENNIFER HENNESSY
TX: Saturday 14 April 20073.4: DALEKS IN MANHATTAN
3.5: EVOLUTION OF
THE DALEKSWritten by... HELEN RAYNOR
Directed by... JAMES STRONGDalek voices... NICHOLAS BRIGGS
Also co-starring MIRANDA RAISSON,
HUGH QUARSHIE, RYAN CARRINES,
ANDREW GAINFIELD, ERIK LOREN, FLIK
SHAWAN, ALEXIS CALEY, EARL PERKINS,
PETER BRIDGEMAN and IAN PORTER
TX: Saturdays 27-28 April 2007

The star of *Life on Mars* (BBC One's other time-travelling drama series), John Simm has been confirmed as a major guest star for the final story of the current series of *Doctor Who*. Simm, who plays lost-in-time policeman Sam Tyler in the BAFTA-nominated *Life on Mars*, has a string of television successes to his name, including *The Lakes* (1997), *Crime and Punishment* (2002), *State of Play* (2003) and *Sex Traffic* (2004), as well as the movies *Human Traffic* (1999) and *24 Hour Party People* (2002).

Doctor Who's producer Phil Collinson tells DWM, "This is a huge coup, to get one of the UK's finest leading actors – not to mention one of the busiest! – into *Doctor Who*. But this has been a very long time in the planning. We actually met with John at least six months ago, in Manchester, while he was still filming *Life on Mars*. And he leapt at the chance, and made time in his very busy schedule. I know there's been a lot of speculation about who he might be playing... but you'll have to keep wondering, cos the Doctor's got a long and dangerous road to travel before their paths cross..."

As well as John Simm, the final story will also feature former *EastEnders* and *No Angels* star Tom Ellis (inset). Tom has also appeared in *Midsomer Murders* (2005), and *Much Ado About Nothing* (with Billie Piper, 2005).

"Again, we leapt at the chance to offer Tom the part of Milligan, as soon as we realised he was free!" Phil Collinson tells us. "He's now becoming one of the country's foremost leading men – though



I first cast him years ago, in an episode of *Linda Green* called *Viva Espana*... which wasn't filmed in Spain, but in North Wales! It's an absolute delight to be working with him again."

Meanwhile, two new episode titles have been confirmed – Episode 3 is *Gridlock* (see page 31), while Episode 5, the concluding part of Helen Raynor's Dalek story, is *Evolution of the Daleks* (see page 42). The final title, for Episode 13, should also now have been revealed in the *Radio Times*.

HERE'S TO THE FUTURE?

BBC WALES GEARS UP FOR ITS FOURTH SERIES OF DOCTOR WHO...

Doctor Who's future beyond the present series was still to be officially confirmed by the BBC as this issue went to press in the middle of March, but an announcement may well have been made by the time you read this – either at the new series press launch on 21 March, or following the BBC One transmission of *Smith and Jones*.

In any case, the *Doctor Who* production team is already well into planning the 2008 series, with scripts commissioned and currently being written. With *Doctor Who* remaining BBC One's most popular drama series (*The Runaway Bride*, *Tooth and Claw*, *Rise of the Cybermen* and *New Earth* were four of the top five highest-rated BBC One non-soap dramas in 2006, with an episode of *New Tricks* crashing the party in fourth place), it seems that it's a matter of when the announcement will be made, rather than if. We hope to be able to bring you details of Series Four's script-writers next issue.

As you'll have gathered by now, transmission of *Smith and Jones* was delayed by one week from its original scheduled broadcast date of 24 March. This was due to a late decision by BBC One to screen England's European Championship qualifier versus Israel. Public *Image* will report on the first few episodes' ratings next issue.





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Writer **Chris Chibnall** tells us about his new episode 42, and *Torchwood*.



► **p12**

Go behind the scenes on *Smith and Jones* with our extensive feature...



► **p66**

Russell T Davies finds himself in limbo in *Production Notes*...



More details of the new series of *Doctor Who Confidential*, BBC Three's 'viewing companion' to *Doctor Who* have been released. It is hoped that the 13 newly-extended episodes, broadcasting directly after the BBC One transmission of *Doctor Who*, will this year be narrated by *Buffy the Vampire Slayer* legend (and *School Reunion* guest star) Anthony Head. Head also narrated the Christmas Day Special, *Music and Monsters*. The first six episodes shape up as follows:

1 MEET MARTHA JONES

The Doctor's back, but now his time and space is shared with a brand new companion. By sheer courage and determination, she has vowed the Time Lord and been offered a place on board the TARDIS, and *Doctor Who Confidential* was backstage to see it all unfold. With extensive behind-the-scenes footage of this lunar adventure and interviews with Freema Agyeman and David Tennant, plus head writer Russell T Davies, *Confidential* examines the development of her character, the huge interest behind the casting of the new companion and invites you to... Meet Martha Jones!

2 STAGE FRIGHT

It's Martha's first trip in the TARDIS -- and where better to go than Elizabethan England to meet William Shakespeare? The *Doctor Who* production team created some of the most breathtaking scenes to date and *Confidential* was there to capture every compelling moment. With extensive footage both in the studio and on location through the long nights at London's

Globe Theatre, this episode highlights how this visual feast was created.

3 ARE WE THERE YET?

The setting of New York, far in the future with endless space-age motorways and more CGI than you can shake a stick at, made the filming of *Gridlock* an almighty challenge for all



Involved. *Confidential* was on location and backstage in the greenscreen studios to witness just how they shot some of this series' most complicated action sequences. Plus a look at how guest star Ardal O'Hanlon was transformed into his character, Brannigan, and head writer Russell T Davies looks beyond the bleak script to find a true story of hope.

4 NEW YORK STORY

Writing fiction in a world of iconic landmarks, historical locations and amazing urban landscapes is hard work but someone's got to do it! *Daleks in Manhattan* is set in 1930s New York and *Confidential* travels stateside with writer Helen Raynor to capture some of her most notable inspirations, looking out

at Manhattan, walking through Central Park, seeing exactly how people lived in tenement buildings in the 1930s, and much more.

5 MAKING MANHATTAN

Just how do you re-create 1930s New York in the heart of South Wales? *Confidential* discovers just how it can be done when producer Phil Collinson and director James Strong show us how they reproduced the New York locations. Meanwhile, visual effects supervisor Dave Houghton explains exactly how the Mill made Manhattan in Cardiff. Combined with insightful comments from the design team, *Confidential* takes you on a journey through the process of re-creating a whole new time and place.

6 MONSTERS INC.

An episode of *Doctor Who* just wouldn't be the same without a monster to scare the living daylights out of you! The creation of such a beast is never easy -- especially when it's purely computer generated! *Confidential* is on set throughout this chilling episode, spends some quality time with guest star Mark Gatiss, and takes a look at some of the fantastic prosthetic and computer generated monsters created since the series made its comeback in 2005.

Meanwhile, the other *Doctor Who* 'companion series' CBBC's *Totally Doctor Who*, begins its second series on Friday 6 April at 5pm on BBC One. Make sure you're watching to catch the first instalment of the new animated adventure *The Infinite Quest*, starring David Tennant, Freema Agyeman and Anthony Head.

Also keep your eyes peeled for *Doctor Who* repeats on BBC Three, most likely on the Sunday and Friday after each episode's first broadcast on BBC One.

Torchwood re-enters production -- and you gotta be ready... JACK & CO RETURN!

Production on Series Two of *Torchwood*, BBC Two's popular *Doctor Who* spin-off drama, is about to begin within the next month.

Torchwood is due to start recording on Monday 30 April, with the first block seeing the return of director **Andy Goddard**, (who helmed last year's *Countrycide* and *Combat*).

Episode 1 will be written by series creator Russell T Davies, though this won't be the first episode to be filmed. Additions and changes are being made to the Hub set, by Edward Thomas and his team, including a brand new Board Room.

Meanwhile, the *Torchwood* team has been keeping busy in between series. John Barrowman, Burn Gorman and Eve Myles [right] have all recorded narration for the three *Torchwood* audiobooks for BBC Audiobooks. Having finished recording



his guest spot in *Doctor Who*'s epic series finale, Barrowman will be signing copies of the three *Torchwood* audiobooks at Borders on Oxford Street, London, on Saturday 28 April at 12pm.

3.6: THE LAZARUS EXPERIMENT

Written by... STEPHEN GREENHORN
Directed by... RICHARD CLARKE

Professor Lazarus... MARK GATISS
Lady Thaw... THELMA BARLOW
TX: Saturday 5 May 2007



3.7: 42

Written by... CHRIS CHIBNALL
Directed by... GRAEME HARPER

McDonnell... MICHELLE COLLINS
Riley... WILLIAM ASH
Scarnell... ANTHONY FLAMMANG
Karwin... MATTHEW CHAMBERS
Lester... VINETTE ROBINSON
Ashton... GARY POWELL
Erina... REBECCA OLDFIELD
TX: Saturday 12 May 2007

3.8: HUMAN NATURE

3.9: THE FAMILY OF BLOOD
Written by... PAUL CORNELL
Directed by... CHARLES PALMER

Joan... JESSICA STEVENSON
Jeremy Bailey... HARRY LLOYD
Tim Latimer... THOMAS GANSTER
Hutchinson... TOM PALMER
Rocastle... PIP TORRENS
Jenny... REBEKAH STATON
Clark... GERARD HORAN
Lucy Cartwright... LAUREN WILSON
Phillips... MATTHEW WHITE
TX: Saturdays 19-26 May 2007

3.10: BLINK

Written by... STEVEN MOFAT
Directed by... HETHE MACDONALD

Guest starring
CAREY MULLIGAN, LUCY GASKELL,
MICHAEL OBIOLA, FINLAY ROBERTSON,
IAN BOLDWORTH and RICHARD CANT
TX: Saturday 2 June 2007

3.11: UTOPIA

Written by... RUSSELL T DAVIES
Directed by... GRAEME HARPER

Captain Jack Harkness... JOHN BARROWMAN
The Professor... DEREK JACOBI
Also co-starring
RENE ZAGGER, CHIPU CHUNG, NEIL
REIDMAN, PAUL MARK DAVIS
TX: Saturday 9 June 2007

3.12: THE SOUND OF DRUMS

3.13
Written by... RUSSELL T DAVIES
Directed by... COLIN TEAGUE

Captain Jack Harkness... JOHN BARROWMAN
Special guest star... JOHN CHAM
Milligan... TOM ELLIS
Also co-starring
NICHOLA MCKILLIFFE,
ALEXANDRA MENA, ELLIE HODGKINSON,
ELITE DUTTOIT, NICHOLAS GECKS, COLIN
STANTON, NATASHA ALEXANDER, TOM
GOLDING, OLIVIA HILL, DANIEL MING
TX: Saturdays 16-23 June 2007



NEWS BITES

SARAH'S DIRECTORS



The Sarah Jane Adventures, CBBC's Doctor Who spin-off series starring Elisabeth Sladen, is due to begin filming around mid-April.

The first block is to be directed by Alice Troughton (director of the Torchwood episodes *Small Worlds* and *Out of Time*), while it's also planned that a later block – pending contracts and schedules – will be helmed by long-time Doctor Who director Graeme Harper, reuniting him professionally with Elisabeth Sladen for the first time since 1976 when they worked on the Doctor Who story *The Seeds of Doom*. More news next issue.

DWM DATES CHANGE

Due to the shifting transmission date of Series Three, DWM publication dates of all future issues will now be a week later



than previously advertised, with issue 382 now due on Thursday 3 May, 383 on Thursday 31 May, 384 on Thursday 28 June, and so on. Plus, the next DWM Special, *In Their Own Words Volume Three* is also shifting back a week, to 18 April. In a change to its billing last issue, this special will now cover the years 1977-1981, with two further volumes now planned (1982-1986 in November, and 1987-1996 in April 2008). This is due to the sheer amount of interview material available for the 1980s.

ADVENTURES 26 & 27

Issue 26 of Doctor Who Adventures, the magazine for younger fans, should have hit the shops on Thursday 29 March. In this issue there's a preview of *The Shakespeare Code*; a guide to the episode *The Runaway Bride* and a behind-the-scenes article; a clockwork android mask; an article on the Adherents of the Repeated Meme; and a free folder, with two different sketch pads to choose from.



Issue 27 hits the shops on 12 April, with previews of *Gridlock* and *Daleks in Manhattan*; a Judon fact file; a Face of Boe mask; and a free stationery set – there are two to choose from. The magazine is £1.99 from all good newsagents and supermarkets.

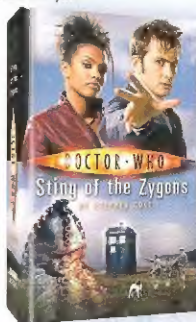
David Darlington speaks to the writers of the three new Doctor Who novels...

FICTION FACTORY!

As revealed in last month's DWM, the biannual trilogy of Doctor Who novels are proving so popular that this year we're going to get one set more than usual! There's always one thorny problem with the spring set, though – when is it 'safe' to read them?

"They are set," says creative director Justin Richards, "sometime between Episode 6, *The Lazarus Experiment* and Episode 11, *Utopia*. Although you can read them before *The Lazarus Experiment* goes out, if you want! The order is *Sing of the Zygons*, *The Last Dodo*, *Wooden Heart* – and they all come after [Quick Reads novel] *Made of Steel*. But it actually doesn't matter what order you read them in – there are no interdependencies."

So what do the authors themselves have to say...

Sing of the Zygons
by Stephen Cole

"...a devil-red glow had taken his eyes and his proud features were melting like wax, streaking into horrible shapes. His skin was yellowing, toasting to burnt orange, plumping up like the flesh was fungus..."

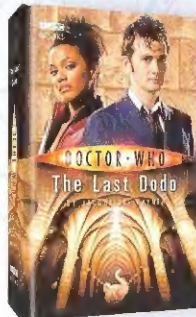
Steve, having written for Rose, Mickey, Jackie and Captain Jack, how did you find in tackling the character of Martha Jones? It was nerve-racking but fun trying to 'get' Martha before there was much material available. Cardiff was supportive – we did get scripts, and I was lucky enough to see early edits of the opening episodes.

I wondered whether Martha's colour would be an issue in a 'historical' context. *Sing of the Zygons* does briefly touch on this... I asked [script editor] Gary Russell for his position, and he said "Mention it, but don't make too much of it." You risk trivialising the subject if you employ offhand remarks without exploring those themes properly – it would jar with a modern audience and wouldn't serve the story.

And less seriously... it's the Zygons! An old-school TV monster – from the 1975 Fourth Doctor adventure *Terror of the Zygons*... Justin had been asked to include the Zygons – I think they're David Tennant's fave monsters, so maybe that's why! So I developed my story around them from the start. I love Zygons, they're unique among Doctor Who monsters – they aren't afraid to immerse themselves in alien culture. They could use ray guns, but they don't – they use rifles, rocks and pitchforks! They drive range rovers and pick up hitchhikers! Can you see a Cyberman doing that? The Zygons study their enemies to take advantage of their victims' occupations or business to further their own ends. It's very modern writing, actually – I think they fit into the philosophy of modern Doctor Who perfectly.

Do you visualise there being any change or update to the Zygons 'look'? They're such a good design to start with – basically, if you're a long-term fan of the series, you're gonna see a 1975 Zygon in your head, whatever I write. And if you haven't seen *Terror of the Zygons*, you can build up your own picture from the descriptions, with the cover to help...

You seem to be very deliberately evoking the tropes of their original TV appearance – the Skarans is a 'mythical beast', there's a sense of paranoia at not quite knowing who to trust due to their shape-changing skills... I have tried to give those ideas a fresh twist. The Target book, *Doctor Who and the Loch Ness Monster*, was one of my favourites, and more so than the TV episodes, that's where my Zygons came from. This is the story the ten-year-old in me was dying to write!

The Last Dodo
by Jacqueline Rayner

"Hate some individuals if you must, hate intolerance and injustice and slaughter and man's inhumanity to man – but never hate people..."

Readers and authors alike are used to the voice and tone of Rose Tyler, so it must have been tricky writing for Martha – to make her distinct from Rose?

Well, this story originally had Rose in it, but I was quite poorly, and it got pushed back in the schedule. So I didn't know until quite late that I would have to change the line-up! I had to start, knowing nothing but the character's name. Then I got a few clues like 'medical student', and then I was able to read four scripts. So when Gary Russell told me I hadn't done too bad a job of getting her character, I was amazed!

You don't seem to have been afraid to tackle Martha head-on – getting right inside her head and relaying her thoughts directly to the reader. Alongside some pages that seem to have escaped from a set of 'Top Trumps: Endangered Species'!

Well, because I was poorly, I had to find ways of making this book as fun and easy as possible for myself, and I enjoy writing 'first person' – I find I can run on for pages like that. And as I really didn't know who Martha was, writing her in that way would make it easier to present her as a believable character. And the idea of an I-Spy book of extinct animals tickled me – something that would be, on the face of it, impossible to complete. Although I have discovered that there really is – madly! – an I-Spy: Dinosaurs. Something to keep the kids quiet on long car journeys – counting up how many giant reptiles they spot out of the window...

The explicitly 'conservationist' tone of your book seems quite unusual for Doctor Who. Is it a subject close to your heart?

Well, Doctor Who has occasionally delved into vaguely green areas, perhaps with a bit more subtlety than me. You could hardly call *The Last Dodo* an allegory! If an argument is presented, the reader can, if inclined to think about it, make up their own mind on the issue – and if they are prompted to think about it, that's a bonus. That said, at one stage I had a character railing at Martha for crying over animals while wearing a leather jacket and tucking into fish and chips – something that as a committed vegetarian I feel quite strongly about myself – but I knew it was too preachy and would have to go.

Was your interest perhaps piqued by [former Doctor Who script editor] Douglas Adams' *Last Chance to See*? You've referred to a few of the same very endangered species as he did – the aye-aye, the kakapo and so on... No, I've been interested as long as I can remember – I was a passionate member of the then-World Wildlife Fund. But both the radio series and book of *Last Chance to See* are heartrending pieces of work, which I deliberately didn't reread while doing my research – I didn't want to risk subconsciously plagiarising anything. But anyone who's not experienced *Last Chance to See*, please go out and get it now!



Wooden Heart by Martin Day



"...behind her, as if drawn on the pale trunk in spots of pale lichen, was the faintest impression of the door they had just walked through – part of a very real space station that, in the blink of an eye, had been replaced by a clearing in the forest..."

How have you found writing *Wooden Heart* compared to your previous more adult-oriented *Doctor Who* fiction? Your earlier novels had a certain darkness of tone... Well, yes, *Bunker Soldiers* is a bit weighty, but it's based around a grotesque historical massacre. I always felt *The Sleep of Reason* was a positive, optimistic book – there's real beauty to be found, but sometimes you have to climb through an awful lot of crap to get there. I think too much has been made of the fact that the ideal reading age of these newer books is a bit lower than it was during the days of the *New Adventures*.

You're working in the same world as *The*

you just get a few paragraphs of description and that's your lot, you often don't even know if they've cast the person yet or not. At least I knew what Martha looked like, and how she worked in the scripts...

How did you find trying to capture David's Doctor in prose, divorcing his performance? I went a bit mad at the start, throwing in jokes and mannerisms – knowing that most of them wouldn't survive, but it was worth trying to get him fixed in my own mind. So much comes from the energy of the performance, so you're just constantly trying to think of ways of representing that in prose. The big problem comes when you've got the Doctor spouting technobabble, and almost without thinking you start channelling the old Doctors – and the dialogue becomes stilted and... well, dull.

What's the special significance of the title *Wooden Heart*?

Well, it was originally called *Children of the Fog*, but the consensus was that that title was just too pulpy! Someone suggested *Wooden Heart* [a 1961 Number One hit for Elvis Presley and though I've never been a big Elvis fan, I'm not going to turn my nose up at such a brilliant pop culture reference. It suggests to the reader that it's all about the contrast between real feelings and false ones, and that at the heart of the story – and of the ship – there's a whacking great forest. I think that's the idea, anyway...

Justin Richards, Range Editor

Has the takeover of the BBC Books imprint meant any significant changes to the range in terms of working practices? The set-up is still very much the same, though because there isn't the lurking uncertainty that we might be about to get taken over, and since *Doctor Who* is that much more established, we are able to plan and commission a little further ahead.

"The trick is to maintain the quality as well as the quantity!" Range editor Justin Richards

Wind in the Willows and *Through the Looking Glass*, where modern authors like JK Rowling and Philip Pullman are trying to push the bar ever higher. All great children's books should have a much wider resonance. I had half an eye on writing something that would interest my eldest daughter, who'll be 13 soon and has already read *Lord of the Rings* a staggering number of times...

Wooden Heart strikes me as something of a meditation on altruism...

Indeed! If you'll permit me a moment in 'Pseud's Corner', I hope things like altruism and sacrifice and redemption run through my writing like words in a stick of rock. The ending is really positive, but the drama and the interest come from how the characters overcome the obstacles in front of them. As a writer you have to earn your happy ending!

How did you approach Martha Jones?

I was sent a few scripts from early on in the season. I'm used to writing for characters I've never even seen yet – normally in TV

You've added one more to your roster of 'new Who' authors with Martin Day... Anyone who has read his books *Bunker Soldiers* and *The Sleep of Reason* will know that he has exactly the right credentials. He's a terrific writer, with a good grasp of *Doctor Who*. And it helps that he has children who read these *Doctor Who* books!

We met Jackie and Mickey in the books, yet there's no mention of Martha's family here... I think the reason for that will become apparent as the series and Martha's story unfold. She doesn't have the same relationship with her family as Rose did – she's not still living at home, and can dip in and out between adventures.

And the range as a whole is still doing well? Yes, it goes from strength to strength, which is why we're publishing more novels this year. The trick is to maintain the quality with the quantity! Right now the demand is very high, because it's driven by a fantastic core product. We've never had it so good! ■

Robot and *Timelash* set for DVD release in 2007...

DVD SUMMER!



DVD company 2entertain has announced two new releases for this summer...

Robot (above) was the 1973 story which introduced Tom Baker as the Fourth Doctor. Also starring Elisabeth Sladen as Sarah Jane Smith, Ian Marter as Harry Sullivan and Nicholas Courtney as Brigadier Lethbridge-Stewart, the four-part serial sees the newly-regenerated Doctor investigate the suspicious Think Tank organisation, and encounters a giant sentient robot...

As usual, there will be a number of bonus features on the DVD, including a 40-minute documentary *Are Friends Electric?*, which looks at Tom Baker's introduction to the series and the making of his first story. It includes contributions from actors Tom Baker, Elisabeth Sladen, Alec Linstead, Patricia Maynard, Michael Kilgariff and Edward Burnham, as well as producers Barry Letts and Philip Hinchcliffe, writer/script editor Terrance Dicks, director Christopher Barry and production unit manager George Gallacio.

Also on the disc is *The Tunnel Effect*, a 15-minute featurette on the creation of the Fourth Doctor title sequence; a clip from *Blue Peter* recorded on the *Robot* sets; a photo gallery; subtitle production notes; and *Radio Times* listings in pdf format. There is also a commentary track on all four episodes, featuring Baker, Sladen, Letts and Dicks.



Timelash (below) was a 1985 story featuring Colin Baker as the Sixth Doctor and Nicola Bryant as his companion Peri Brown. Co-starring *Blake's 7* actor Paul Darrow, the story sees the Doctor and Peri arrive on the planet Karfel, where they encounter the planet's cruel leader, the Borad.

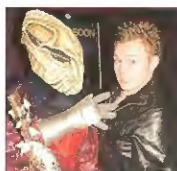
The DVD of *Timelash* will include a 25-minute documentary called *The Good, the Bad and the Ugly*, featuring contributions from actors Colin Baker, Nicola Bryant, Paul Darrow, David Chandler and Robert Ashby, as well as script editor Eric Saward and writer Glen McCoy. The feature is narrated by Terry Molloy, who played Dalek creator Davros in several *Doctor Who* stories.

Like *Robot*, *Timelash* will also include a photo gallery, subtitle production notes, and *Radio Times* listings in pdf format, as well as a commentary track from Baker, Bryant and Darrow. There will also be a 'Coming Soon' trailer, which will act as a taster for the next DVD.

Robot is released on 28 May, and *Timelash* on 25 June, with both stories retailing at £19.99.

Meanwhile, DVD releases of the current series will commence shortly after the episodes are broadcast on BBC One. The first volume, comprising *Smith and Jones*, *The Shakespeare Code* and *Cridlock* is due for release on 21 May, with the second volume, *Daleks in Manhattan*, *Evolution of the Daleks* and *The Lazarus Experiment* following on 18 June. The remaining episodes will follow on Volumes 3 and 4 later in the year. All volumes retail at £15.99, and a box set for the whole series will be released in the autumn.

Readers should note that all release dates are subject to change.



HYDE SUCCESS

Hyde Fundraisers' screening of *Army of Ghosts/Doomsday* proved a great hit at Cinesworld in Ashton on 3 March. The event supported the BBC's Children in Need appeal and was attended by actor Andrew Hayden-Smith (Jake, above). The event has so far raised over £1200.

UP CLOSE IS NUMBER 1

Doctor Who Up Close, the successful exhibition of props and costumes from the series in Cardiff, was recently voted the Number 1 attraction for the city by *The Mail on Sunday*. The exhibition is open every day from 11am to 8pm, and more details can be found at www.doctorwhoshowsbilions.com

WHO IN THE CAVERN 2

It's your last chance to get tickets for *Who in the Cavern 2*, the North West's premier *Doctor Who* event, which takes place on Sunday 6 May at Liverpool's Cavern Club. This one-day celebration of *Doctor Who* will see guest appearances from Colin Baker (the Sixth Doctor), Sophie Aldred (Ace), Anneke Wills (Polity), and writer Terence Dicks. Tickets are £25 and for more information, visit www.whointhecavern.co.uk or call the Cavern Club on 0151 2361965.

Exclusive! Audio company Big Finish introduces a new enemy for the Doctor...

THE VIYRANS INVADE!



Audio *Doctor Who* production company Big Finish can confirm that a new race of monsters, the Viyrans, will be making their debut before the end of the year. One of the first design concepts, by Alex Mallinson, is pictured above.

As reported back in DWM 373, Big Finish's new batch of single episode stories (which accompany the new three-parters on double-CD releases) are part of an extended storyline umbrella entitled *The Virus Strand*.

"Our intention for it is to be very mysterious and subtle," explains executive producer Nick Briggs. "The first two one-parters, *Urgent Calls* and *Urban Myths*, have a very oblique connection to *The Virus Strand*, and stand up as stories in their own right. But there are little seeds of ideas in them."



By the time listeners get to the November 2007 release, *The Mind's Eye*, they will encounter a *Virus Strand* one-parter entitled *Mission of the Viyrans*, in which the Viyrans involvement is quite overt. The story will feature Fifth Doctor Peter Davison, but mainly follows the exploits of Peri (Nicola Bryant, below).

"What we're creating is an alien species with a unique, evolving motivation that will bring it into contact with the Doctor for very different reasons throughout his life," explains Nick. "They're not necessarily evil, but sometimes the results of their actions can be catastrophic. But all this doesn't mean to say that we've given up on the Doctor's classic, returning monsters. A few of those will be back too from time to time, and that's for sure – and not just the Daleks and Cybermen either!"

DWM can also reveal that Big Finish has commissioned a second series of the highly popular *Companion Chronicles*, featuring past companions of the Doctor telling brand new stories in dramatic monologues.

"The format was successful and will remain the same," explains Nick. "The main narration is by the companion, with a guest character featuring in each story, with plenty of sound design and music to lift the production above the talking book status."

Companions confirmed so far are Peter Purves as Steven Taylor, Nicholas Courtney as the Brigadier and Louise Jameson as Leela. *The Companion Chronicles Series Two* will be released monthly from September this year.

WIN DVDS!

Two new *Doctor Who* DVDs are released this month, 1989's *Survival* starring Christopher McCoy (on sale from Monday 16 April priced £19.99) and last year's Christmas Special, *The Runaway Bride*, starring David Tennant and Catherine Tate (on sale now priced £15.99). You can be in with a chance of winning both of these stories, as we have FIVE sets to give away in our exclusive competition, thanks to 2Entertain. Simply tell us the answer to the following question:

Comedienne Catherine Tate guest stars in *The Runaway Bride*, but which 1980s 'comedy' double act make an appearance in *Survival*?
a) Hale and Pace; b) Cannon and Ball; c) Rod Hull and Emu

Send your answers marked GET ME TO THE CHURCH! to the DWM address on page 10 by 1 May.

Also on sale now from 2Entertain is the third volume from *Doctor Who* spin-off series *Torchwood*. It's in the shops now priced £24.99, but for a chance to win one of FIVE copies tell us:

The demonic Abaddon terrorises Cardiff in the final *Torchwood* episode, but what relation is he to the Beast?
a) His Son; b) His Grandson; c) His Auntie Marjory

Send your answers marked HE IS COME! to the DWM address by 1 May. Good luck!



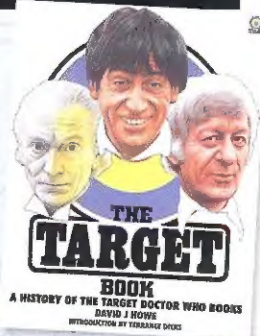
BACK ON TARGET!

TELOS ANNOUNCES HISTORY OF TARGET BOOKS...

Telos Publishing has announced a range of *Doctor Who*-related titles for 2007. In April the company will publish the first non-fiction book on *Torchwood*. Inside the Hub by Stephen James Walker presents a comprehensive overview of and episode guide to the series, packed with information and analysis. August sees the publication of the third in the popular *Talkback* series. This volume covers *Doctor Who* in the 1980s, and includes interviews with over two dozen cast and crew members. In October, Telos continues its series of books on the new *Doctor Who* with *Third Dimension* by Stephen James Walker, detailing the 2007 series, complete with an episode guide.

Another *Doctor Who*-related title, also in October, is *The Target Book*. This large format full colour art book by David J Howe expands on the author's original series of articles published in DWM back in 2000/01. *The Target Book* chronicles the history of the legendary Target range of *Doctor Who* novellisations, presenting all the covers as well as rare sketches and other material, with a cover painting from Target artist Alister Pearson.

In fiction, meanwhile, Telos presents the conclusion to the *Time Hunter* series, *Child of Time*, featuring the Dæmons from *Doctor Who*. More information on all the titles can be found at www.telos.co.uk



BEYOND THE TARDIS

OWEN MEEHAN MAY BE THE NEW DAVID TENNANT, BUT HE'S NOT THE ONLY ONE WHO'S BEEN IN THE TARDIS. HERE ARE THE OTHERS WHO'VE BEEN IN THE TARDIS.



COVER STAR
BBC One's *Recovery* (25 February) saw a *Radio Times* cover for David Tennant with the magazine concluding he, Sarah Parish and Marc Warren were among TV's top 10 versatile actors (Catherine Tate took the cover the week before).

BARROWMAN STILL ON FIRE

John Barrowman will be a judge on BBC One's *Any Dream Will Do* in the spring, seeking to cast for a new production of *Joseph and the Amazing Technicolour Dreamcoat*. The eight-part series will most likely air on Saturdays at around 6pm immediately before *Doctor Who*. John recorded an edition of BBC new comedy panel show *Pan's on Fire* on 23 March. Other appearances included ITV's *Al Murray's Happy Hour* on 3 March, BBC Two's *A Taste of My Life* on 13 March and presenting BBC One's *National Lottery Draws* on 24 February and 3 March.

LAST DOCTOR'S ORDERS

Salford brewer Bazens sought to produce a beer called *The Doctor's Orders* celebrating Christopher Eccleston's achievements, featuring a picture of the actor over the TARDIS. It appears that Eccleston felt a need to distance himself from *Doctor Who*, so the name was changed to Salford Star.



BILLIE'S WEST END DEBUT

As it was announced the press night for *Billie Piper's* play *Treats* at the Garrick Theatre had been delayed until 8 March to avoid clashing with the opening of *The Tempest* starring Patrick Stewart, she was suddenly taken ill on



23 February, missing the first West End preview, returning to make her London debut the following night (the play runs until 26 May). On 12 April she takes part in a post-performance Q&A session for *WatsonStage.com* audience attendees. Interviewed for Radio 4's *Front Row*, she was busy promoting her role as Fanny Price in *Mansfield Park* (above, ITV 18 March) as part of its Jane Austen season, appearing on the cover of the *Radio Times*. For *Comic Relief* she played a schoolgirl alongside Stephen Fry in the *Walkers* *walkers.com* advert. She also guested on Channel 4's *The Charlotte Church Show* on 23 February, while her *Top Gear* appearance (below) was finally shown on 4 March, with a record-shattering audience of over 8 million viewers for the 30-year-old BBC Two series.



GATISS ERUPTION

According to the *New Statesman Arts Diary*, BBC Drama has taken an option on Mark Gatiss' novel *The Vesuvius Club*. Gatiss played Mr Joyboy in Radio 4's *The Loved One* on 17 February and appeared on spoof phone-in show *Down the Line* on 20 February.

HAWES GETS A LIFT

James Hawes has directed *Lift*, a comedy airing as part of BBC Four's *Tight Spot* season, in which four ill-fitting people get stuck in an elevator, and *Marie Lloyd* starring Jessie Wallace as the London East End music hall singer. Euros Lyn is directing Martin Shaw in BBC One's *Gently Gently* (working title), based on Peter Fannery's *Inspector Gently* novels. Script editor Simon Winstone is to head up new production company Red Planet Picture's Cardiff office with a view to working with BBC Wales on various projects.

COMPANION ROUND-UP

Nicholas Courtney travelled to Venice in early March to perform a section from Shakespeare's *Othello* as the Duke of Venice. The filmed extract is part of *The Venetian Experience*, a celebration of theatre which commemorates the history of Venice from Marco Polo onwards. Anneke Wills is writing a two-volume autobiography. *Fraser Hines'* tour in *The Unexpected Guest* continues in April with Malvern, Billingham, Salford and Aberdeen.

Bonnie Langford helped re-launch *Supermarket Sweep*, has recorded an edition of BBC Two's *Hide in the House* and takes in Birmingham, Manchester, Sheffield, Nottingham and London's Wembley Arena for *Dancing on Ice - The Tour*. Torchwood's *Burn Gorman* guest-starred as ill-fated Jed in Friday 9 March's *EastEnders*.

AWARDS

Congratulations to Laurence Olivier Award Winners *David Evans* and *Jenna Russell* for *Sunday in the Park with George*, *Samuel Grigg* for *Much Ado about Nothing* and *Sheila Hancock* for *Cabaret*.

OBITUARY

Derek Waring, who played Shadovan in *Castravola*, died on 20 February, aged 79. Website IMDB reports *Max Harvey*, Cardinal Zorac in *Arc of Infinity*, died in January 2006.

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines.

APRIL

- MONDAY 2
DVD *Doctor Who: The Runaway Bride* by Russell T Davies [Tenth Doctor and Donna] *Zentertainment* £15.99
- WEDNESDAY 11
Mag *Doctor Who Adventures* #27 BBC Magazines £1.99
- MONDAY 16
DVD *Doctor Who: Survival* by Roma Munro [Seventh Doctor and Ace] *Zentertainment* £19.99
- THURSDAY 19
DWM Special: *In Their Own Words Vol 3 - 1977-1981* Panini £5.99
- Novel *Doctor Who: The Last Dodo* by Jacqueline Rayner [Tenth Doctor and Martha] BBC Books £6.99
- Novel *Doctor Who: Wooden Heart* by Martin Day [Tenth Doctor and Martha] BBC Books £6.99
- Novel *Doctor Who: Sting of the Zygons* by Stephen Cole [Tenth Doctor and Martha] BBC Books £6.99
- WEDNESDAY 25
Mag *Doctor Who Adventures* #28 BBC Magazines £1.99



ALSO THIS MONTH

- CD *Doctor Who: I.D.* [Sixth Doctor] Big Finish £14.99
- CD *Doctor Who: Immortal Beloved* by Jonathan Clements [Eighth Doctor and Lucie] Big Finish £10.99

MAY

- THURSDAY 3
DWM Issue 382 Panini £3.99

All release dates are subject to change, and all prices are RRP.

COMING IN DWM 382

THE DALEKS INVADE!

DWM travels to 1930s New York with director James Strong, who presents his behind-the-scenes diary for *Daleks in Manhattan*...

STAGE FRIGHT

Next we're off to Elizabethan England and a meeting with Shakespeare, as we fall under the spell of the *Carionites*...

BOE TIES

Next up it's a trip to the year Five Billion-and-Forty-Three as we find something very nasty on New Earth...

SNEAK PREVIEWS

Exclusive previews of *The Lazarus Experiment*, #2, *Human Nature* and *The Family of Blood* - plus brand new photos from these new stories!

BECOMING HUMAN

Writer Paul Cornell tells us all about writing the Doctor's *Human Nature*...

PLUS

Part Two of the new comic strip, *The Woman Who Sold the World*; The Time Team celebrate reaching 600 episodes with *The King's Demons* and *The Five Doctors*; a preview of the *Robot* DVD; plus more from Russell T Davies in *Production Notes*, and all your favourite regular features too!





DWM, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)



We're slightly too early for comments on the Doctor and Martha's new adventures, but we've had quite a sackful of comments on one unmade story...

MOVIE MAGIC

I was surprised to see some goggle-eyed loon with curly hair and a scarf on the cover of DWM – I wonder who he was...

Your excellent article on *Doctor Who Meets Scratchman* [DWM 379] was a real scoop, but neglected to tell us one thing – what you actually thought of the script. It was hard to tell from your synopsis which, along with the painted illustrations, reminded me of an old *Doctor Who* Annual story. A sly indication of its quality, perhaps?

It definitely had a welcome touch of the Robert Holmes about it, while erring on the odd side – the bizarre boardroom scene was straight out of *The Avengers*. Had it got made, *Scratchman* would have ranked with



"What about that *Doctor Who Meets Scratchman*, eh? Madder than Soldeed at a cheese convention!"

The Celestial Toy Maker, *The Mind Robber* and *Warrior's Gate* as one of the most peculiar Whos ever.

Any chance of a similar article on *The Dark Dimension*?

CHRIS KILBY LANARKSHIRE

DWM 379 – Excellent issue! Thanks for the superb Tom Baker cover. Gawd knows, I love the current series but it's been a thrill seeing my Doctor again being menaced by a plunger every time I pop into WHSmith. Fantastic *Scratchman* article too... Kudos to Messrs Pixley and Hearn, filling in the gaps in our *Who* knowledge as only they can. And an extra huge "Hoorsy!" for Brian Williamson and his astounding artwork. Print those posters

up, I'll have one! And what about that *Doctor Who Meets Scratchman*, eh? Madder than Soldeed at a cheese convention. A fascinating glimpse at what could have been. Just think, we could have ended up with a re-mix of *Yes, We Have No Bananas* at Number One in 1976!

PHILIP BRENNAN WIGAN

The *Scratchman* article was a fascinating and eye opening read for sure! I'd be the last to diss Tom, but what was he thinking!? It reads like something from the 1977 *Annual*, and could well have been the death knell for the series had it seen the light of day. It says a lot when cheap and cheerful features such as *Hawk the Slayer* were getting made as late as 1980, but the *Scratch* team just couldn't get moving.

CHARLES HEPPENSTALL E-MAIL

I don't know why Tom Baker was singing "Yes, we have no bananas." His script was absolutely full to the brim with them. Like a TV Comic strip gone crazy, *Doctor Who Meets Scratchman* sounds like a Season 17 script gone missing, turned goo-goo and returned stark-raving bonkers. Such a shame we missed out on it... I think...

NICK MELLISH E-MAIL

Snowed in today, so I watched *Warrior's Gate*, and then read the synopsis of *Doctor Who Meets Scratchman*. I didn't understand a single bloody word of either of them. I am 31 years old, and have never been so bewildered by *Doctor Who* as I am at the moment.

CHRIS WINWOOD E-MAIL

Elegant, atmospheric, and full of mystery and charm. A bit on the pretentious side, yes, but so is *City of Death*. And the look on Tom Baker's face when he first catches sight of the *Watcher* and realises it's the beginning of the end gives me goosebumps.

1980s *Doctor Who* wasn't exactly lavished with good writers, but Bidmead was an exception. Fingers crossed that a *Frontios* DVD isn't too long in the offing.

ANDREW WHITE SOUTHAMPTON

SONIC SWIZZ

I am writing to tell of my 'concern' with plot development plays in the new *Doctor Who* episodes. I'm not a veteran *Doctor Who* viewer, unlike many other readers, so I may be wrong. But from what I have seen of previous *Doctor Who* adventures, the Doctor seemed a far more amiable fellow than his two most recent incarnations. *The Visitation*, for instance, comes to mind.

There we have the Doctor and companions trying to find a way into a house. Finally they find an unlocked



window which the Doctor uses to gain entry. Now, I understand that current stories only run for 45 minutes, so the writers don't have the luxury to draw things out; but if *The Visitation* were done now, then the Doctor would simply whip out his sonic screwdriver and take the door off its hinges.

And this is the very crux of my concern. In my opinion the Doctor, for all his experience, wisdom and knowledge seems to use the sonic screwdriver an awful lot. Locked door – sonic screwdriver. Sinister robot Santas and killer Christmas tree – sonic screwdriver. Cash machine – sonic screwdriver. Strange alien organism – sonic screwdriver. And that's a thing, since when did a sonic screwdriver become a tricorder?! It seems to be able to do absolutely everything and I feel the Doctor is far too reliant on it. Half of me wishes that he would lose it down the back of the console! I miss the Doctor who didn't go through that door because it was locked, but went through the open window.

CHRISTOPHER MULLAN E-MAIL

We also heard from... **GINA HUNTER:** "Please can you publish this picture of the gorgeous Dalek birthday cake my mother made for me?" Well, we always try to keep mums happy! **SCOTT HAWORTH:** "I'd like to take a moment to say that Adrian Salmon's illustrations for *The Time Team* really are fantastic. He makes *Time-Flight* and *Arc of Infinity* look so much more exciting than they actually



were!" **KIM EDWARDS:** "I was looking at the 'Love Messages' for Valentine's Day in the Bournemouth newspaper, and I came across this message: 'To My Rose All My Love, The Doctor' Maybe The Doctor is making contact?" **MIKE CROOK:** "A quick word in praise of the recent BBC7/Big F'nish radio series. Pau McCann and Shendan Smith were brilliant. More please!"



SIX OUT OF TEN

The moment I read Pau Shaw's letter [DWM 380], I was compelled to write in. I agree with him completely. Colin Baker is a great Doctor (and may he continue to delight us in his Big Finish plays for many years to come) and it always bugs me when people say they hate him just because of his 'rubbish coat'. Just for the record, I loved that coat! Of course, people are entitled to their own opinion, but it seems a bit shallow to hate someone because of their dress sense.

On a side note, on the subject of new fans, Kate Mitchell who wrote in last month has nothing to worry about. She buys DWM, loves the show, and has watched it since Christopher Eccleston. She's a fan. However, a girl at my school believes she is the biggest ever Whovian just because she thinks David Tennant is attractive. I find that very irritating.

CORY EADSON (17) E-MAIL

...And the letter from Michael Lewis about 'new fans' in DWM 379 is still causing a few nipples...

THE NEW KIDS

In response to recent letters on old and new fans, I've been a fan since I was eight when the wonderful Jon Pertwee was the Doctor. Back then, dare I say it, I had no idea who William Hartnell or Patrick Troughton were! How's that

for a lack of regard? Who cares whether fans are 'juvenile' in their dotage or all points in between? Don't we ALL just love the programme to tiny little bits? I'm with Katy Mitchell, stop bullying the new kids, they are the future of fandom and deserve a bit of regard themselves.

STEVE HILLMAN (41) E-MAIL

I was reading DWM 379 and I read Michael Lewis' letter saying "up-and-coming fans have little regard for the roots of the series." I disagree with this because I am 12 and my favourite Doctor is Tom Baker. I have seen most of the available DVDs. I agree with Karen Kitching's e-mail in DWM 380 and I would encourage more people of my age to watch the earlier episodes.

PS. I enjoyed the *New Beginnings* box set. My favourite story was *Logopolis*.

LAURENCE ROUTLEDGE (12) ROCHESTER

I'd just like to agree Michael Lewis (DWM 379) My all-time favourite Doctor is Tom Baker. What the poll shows is that the majority of those who took part were young children and teenagers, basically too young to know who went before. Either that or the whole of Great Britain is under the control of Russell T Davies. I haven't been impressed with his version of Doctor Who so far but if we can have a few more surprises in the third series then I'll give him another chance. He knows what I mean.

PETER THOMAS E-MAIL

ENJOY THE PRESENT!

Is it just me, or are Doctor Who fans their own worst enemies? Forget the Daleks and Cybermen, beware the critical fan! I buy DWM every month and it always astonishes me as to how much negativity there is surrounding Doctor Who and Torchwood. My advice to these people is to find your nearest TARDIS and travel back in time even just four short years ago and remind

yourselves what life was like without modern Doctor Who!

AARON STIRLINGSHIRE E-MAIL

Quite so. It's difficult to remember a time when the main *Gallifrey Guardian* story was 'Radiophonic Workshop Closes', 'Sci-Fi Spring Turns Bleak' or 'No News Yet'. Or a time when DWM interviews weren't tabloid headlines...

BRUSH STROKES

Following the 'Huge Furor' over the saucy comments in DWM, my wife and I would like to pledge our unmitigated support to Mr Barrowman. I know a lot well what it is to be pilloried in a such a manner; for many years I was a parish when something I said about the size of my brush was taken out of context by a particularly malicious stoat. You may tell Mr Barrowman that we stand shoulder to paw with him.

FOXY LOXY, MA (FAILED) E-MAIL

DOWNTOWN TARDIS



I've just finished watching *Heroes* Episode 7, which is three episodes before Christopher Eccleston shows up, and was astonished to see at 25 minutes and 25 seconds what appears to be the TARDIS parked in LA...

MARK MCCREADIE E-MAIL

BRING BACK THE ZARBI!

Prof Collinson stated last issue [DWM 380] that the Zarbi can not return to Doctor Who because they are too scary for the younger children. This is stupid. Last series we saw a monster eating children in *School Reunion* humans

taken to chambers to be made into Cybermen, and even the Dev I himself in the Black Hole. How can he claim that the Zarbi would be more than any more than these monsters? As a very young boy I saw the Zarbi in *The Web Planet* and it was no scarier than any of the Doctor's other enemies. I have waited years to see the Zarbi return to Doctor Who, and that's where they belong, and not in *Torchwood*, which was suggested in the interview.

RICHARD WIRONOWICZ E-MAIL

We think Phil might have been joking...

BRING BACK DOCTORS!

Is there any possibility of the fantastic Doctor Who team doing a Special with all the Doctors? With CGI it would be possible and would make a great film.

BRUCE FERGUSON E-MAIL

Can you please do an episode of Doctor Who called *Five Return*, starring David Tennant, Christopher Eccleston, Pau McCann, Sylvester McCoy, Colin Baker and Peter Davison? And by the way, some of the Doctors have gone bald. Put a wig of their past hair on. Oh, And maybe, if he can, let Tom Baker and Lalla Ward join in. Lalla Ward is awesome!

DORAN BROWN PRESTON

We're fascinated by the idea of 'past hair'...

CYBUS LASERDISCS?



Cyberman Laserdisc player

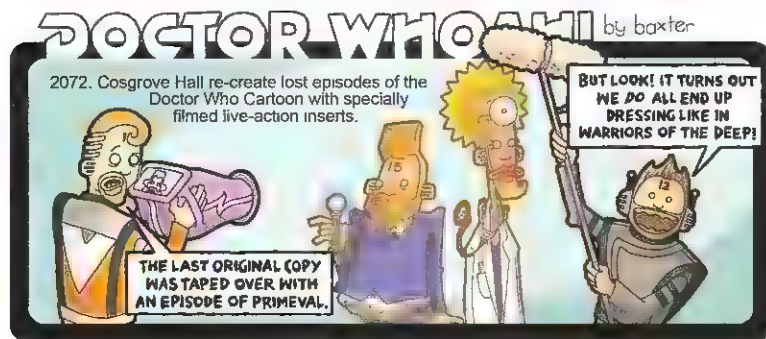
As a regular contributor of trivia to DWM since its earliest days, I feel I must flag up an uncanny similarity: compare the 'Cybus' logo on the chests of John Lumic's Cybermen to that on the 'chest' of the first-ever Philips Laserdisc machine (circa *Earthshock*). Has Doctor Who's designer been numbed, or is this a case of great minds thinking alike?

GUY THE ZYCON E-MAIL

DICKS' DOCTOR TEN

It was good to see Terrance Dicks interviewed in DWM 380. I got into Doctor Who in the first place by reading his Target novels, and I have read and enjoyed *Made of Steel*. We also now have Terrance's definitive description of Doctor Ten: "a thin youngish man with untidy dark hair wearing a rather scruffy pinstriped suit."

KATE GRIFFITHS E-MAIL







BLOOD

Have you met Miss Jones? **Jason Arnopp** travels to the moon, is introduced to the new doc in the TARDIS, and has a close encounter with a blood-sucking Plasmavore. No wonder he's looking a little pale...



[illegible]

"Surely, on these
renewal days, ch-
ildren listen and
hear the words of
the Lord, and
the book, its words, is
simultaneously, feels like
a message and a message
ago. The book I've not
yet read, maybe this is it
then, isn't it?"
"Yes," he says, "it is."
"Sure, no need, it's
great, but, see me."



DWM joins Anne in her *Smith and Jones* trailer...

Is Florence evil?
 "Oh, through and through and through! I don't think she has many redeeming qualities – certainly not in this episode. You can't get much more evil than her – she just wants to everybody to die, if she's going to. She's a murderess, who's killed this horrid princess with blonde curls and pink cheeks, for some reason we're

If Florence somehow returned, would you reprise your role?
 "Well, I wouldn't let anybody else do it. I would sue! Or at least suck Russel's blood out."



"YOU CAN'T GET MORE EVIL THAN HER—SHE JUST WANTS EVERYBODY TO DIE!"

FANTASTIC FACTS

Still not sated with *Smith and Jones* info? Have some more!

A four-minute action sequence snipped from an early *Smith and Jones* draft, saw the Doctor and Martha escaping the Judoon by nipping a window cleaner's cradle, zooming down the side of Royal Hope, with Judoon firing from above, the cradle-wires snapping, them falling, Martha clinging on to a wire... "It got very *Die Hard*," says Russell. "Thrilling, it was! Then (script editor) Simon Winstone pointed out the script was about four minutes too long. Ah, obvious cut. Leaps of joy from Phil: 'Damn it all, I loved that cradle. It was this year's lift! I'll come back to that, one day...'"

+ Vineeta Rishi (Julia) has a couple of previous *Doctor Who* connections – she's a regular in *The Last Detective* with Peter Davison, for one thing. More obscurely, she appeared in a North-East local Group *Doctor Who* fan movie called *Hidden Face*. "It wasn't bad, actually," she reckons, "considering it had no budget."

Russell never considered using Sontarans in this story, instead of the vaguely similar Judoon. "They just ended up a bit Sontaranish," he says. "Sontaranesque! Once you decide to helmet them, cos we could only have one anatomical head, then that was it. And the Slabs set the tone of this whole escapade. Slabs and Pismavore and... Judoon alike all originating from some sort of Heavy Leather Galaxy – so the dark colours were never black leather, were they? Doesn't bother me though. Some species look alike. Look how many different types of dog we've got!"

+ Anne Reid wanted to play Florence with a German accent. "I said, basically, um... no," admits Russell. "I thought it might be playing up the vampire side too much – and would reveal her as a villain from her very first line. Far enough, she said, and then we moved on to the important stuff, the gossip. But she was brilliant, and Dav did get on with her a treat. That scene, where she's sucking his blood with a straw... must've been 500 takes cos they were both laughing so much."

Kitsch set-dressing for female characters drives Russell mad. He was determined for Martha to come across as, "funky and sexy... do think there's a problem on TV with cute, pink set-dressing for women. That's why we changed the colour of Rose's bedroom. The very first thing you see in the whole series is a cuddly toy on her bed! Hate that bloody toy. But those were early days, and teething troubles, with the whole crew getting to know each other. Wouldn't happen now. Maybe I'm wrong anyway! Don't get me started on television set dressing for the middle classes, complete with grand pianos. But you will be seeing Martha's flat, her proper home, in Episode 6."

+ Before being fooled into auditioning for Martha, Freema had previously tried out for three different *Doctor Who* roles. Namely, Sally Jacobs in *The Christmas Invasion* ("I watched that episode," she says, "recognised those lines and the part I failed to get, and was gutted!"), Esme the Preacher who was eventually deleted from *Rise of the Cybermen* and *The Age of Steel* ("A shame, as she was a kick-arse vigilante and I would've got to use a gun!") and of course *Army of Ghosts* Adeola, the part she ultimately won.

"See, I don't actually do that on camera," smiles Anne, tentatively. "Ohhhhh, that's a disappointment." David heads back to concentrate on successfully removing the red wire, quietly noting the next Sinker's Office scene is filmed. In this one, Florence enters the room, all womanly and high, then is lashed by her two scary motorcycle couriers.

"Camera like a slab," Charles (Florence's chauffeur) tells her. "Don't look back to Charles by the way."

"That's right," says the director. "Not like a robot-slab." "Charles? calls Anne. "I don't think I should look in the corners at all. There's just my dog."

"A lovely scene," says the second's "pace", then chuckles delightedly as Anne heads her way during the takes. Incidentally, while the director disjuncts to his formally interview-swept by DWM, it's for the most benign reason: his interview-swept, a chance as he has clearly influenced his actor-friend Geoffrey Palmer's dry humour and finally plays a copy of DWM every time we can find it. Through we've since heard that Mr Palmer has agreed to record a podcast commentary for any second *Doctor Who* episode *The Nightshade* Co. He "is now done of bakers!" Russell tells us.

Sadly the perfect conditions to make a mistake could come over in years. "You haven't lived, boy!" booms Russell, in response to this allegation, the leather-fashioed couriers are played by Matt Doman and Mike Williams. The latter is especially pleased to be back, as former *Who* nemesis and following his time as a Cyberman last year. "Let's say hi," he gushes, "but I'm saying he's professional and keep it under wraps. The brief is..."

"The all piddled up inside," yelps Matt. "But I don't mind if I'm on fire – this is the best thing in the world!"

between Tish's tooth and Tish's – but David's trophy, obviously.

"That's a pretty big muscle," breaks David, proudly confirmed by the implication that Freema needs to be reminded of his surname. He turns to Third Assistant Director Sarah Davies. "Can you remember them all, Sarah?" "No," she admits. "David Eccleson, right next."

"That's right," he says. "We may have to lose you."

More names later. David is back in the MRI Room, still among the Pinstriped and doing what he can, "I don't want to say anything. You end up with something a bit..."

He has to survive some "the room and reflective between the red and blue wires, unacceptably removing the red. He cuts one take short. "Oh dear, the blue one's come out," he hoots. "That's the universe destroyed, then!"

By take four, Phil Collinson has requested a "throw light up, mind out of focus" sign, a sign concerning epileptic seizures. "Flashing light is a nightmare," he comments.

Between takes, David wanders along the corridor in his typical, to inspect and maintain out to Mr Speaker's office. Greeting a nurse Reed, who plays pleasurable and nervous Florence (Freema), he chides, "How's it going in here? Have you sucked Mr Speaker's blood yet?"



DOCTOR WHO: THE TARDIS CONSOLE

DOCTOR WHO: THE TARDIS CONSOLE

The pair close their eyes, in readiness for a take. William, by Freeman looking the camera, are "the stuff of nightmares. It's always quite creepy when you can't see the faces and your brain has to do the rest."

Matt stomps his foot on Freeman's behind, waggling his gloved fingers in a jazz hands style.

"Oh," she laughs. "That's not quite so scary now."

While they're stunt-doubled in scenes involving actual bike-riding, Matt and Mike do some sterling running in *Smith and Jones* – partly modeled on Robert Patrick's remorseless sprints in *Terminator 2*.

"It's very hard to do good running on a TV budget," admits Russell. The actors always have to run at a speed that allows for the movement

of the camera. In other words, the world can be ending, and this rogues' nest specifically wrote that a quester to break the curse, then ignored and ripped poor Charles. "Make 'em run!" I said. And I think it works. It's the best running we've had so far."

Freema's not alone either, as she charges out of Stoker's office with Horridge's blood-curdling cry of "Kill her!" aimed at her erstwhile mistress, only for Charles to slam Stoker's door behind her, Freeman inadvertently locks First AD Gareth inside the room.

"Right," laughs Phil, slapping his hands together. "That's lunch!"

W hat with water? Well, Jones being (a) *Doctor Who* and (b) a particularly wild tale, the guest actors are loving it.

Roy Marsden, who plays Stoker as a mad, mad, mad man, the man for 10 minutes, or so, too, once says, "DWM about previous *Doctors* and *Who* history."

And as a director, Russell, who is a wonderfully multi-tasking character, he praises, perched on a backchair outside. "That's very attractive character. His energy drives the show. He's what I call an actor who really

"IT'S HARD TO DO GOOD RUNNING ON A TV BUDGET!"



CATCHING UP WITH THE JONESES

Meet Martha's Mater! Er, and Pater. And Siblings too...

TREVOR LAIRD

Plays: Clive Jones, Martha's dad.
 Favourite pre-*Who* CV moment: "My first film, *Quadrophenia*, is still a favourite and so's *The Long Good Friday*. I also enjoyed being in *Doctor Who* first time around, as Frax in *The Trial of a Time Lord*."

Abiding memory from *Smith and Jones* shoot: "The family bust-up scene. All of us, sitting in the back of the pub, having a laugh. The first time we'd been together as a family."
 On Freeman: "She's great to work with. A really nice, natural girl."
 Best thing about being in *Doctor Who*: "It really impresses my children. And they feel good, because it

impresses their friends too!"
 Favourite Clive line: "When Annalise walks off 'I'm putting my foot down. This is me, putting my foot down! Describe Clive in three words: 'Can I have four? Square peg round hole.'"
 Freeman on Trevor: "A real sweetheart and very funny. Great for spontaneous, light conversation – we can talk about anything from Bruce Willis to American jazz."



ADJOA ANDOH

Plays: Francine Jones, Martha's mum.
 Favourite pre-*Who* CV moment: "Playing Condoleezza Rice at the National Theatre. A great part – I did lots of research. Especially on the hair!"
 Abiding memory from *Smith and Jones*



shoot: "Standing in the street and shouting a lot!"
 On Freeman: "She's lovely and we laugh a lot. There's lots of African humour, knocking backwards and forwards."
 Best thing about being in *Doctor Who*: "It's really happy show. And it gives me kudos at

home, from my kids."
 Favourite Francine line: "Yelling at Annalise: 'Oh, like you've been watching the news, you can't handle *Quizmania*!'"
 Describe Francine in three words: "Driven. Family-loving. Emotional."
 Freeman on Adjoa: "You feel like she can teach you a lot. She's an amazingly experienced, accomplished actress, but also in terms of life. You want to tell her all your problems!"



hangs out the line, so everyone else can hang their washing out."

"On being Mr Stoker-Roy says: "I think it's important to play roles like this to make it real, so that in the end, you can't make sense of it. It's very easy for the whole show to feel slightly inflated, with the others being larger than life. *Doctor's* very funny though. I went to a private Harley Street consultant the other day, and he was in the room, in exactly the same style. Interestingly, I couldn't make the first suggested appointment because I was filming here, but his secretary changed the date because this consultant fellow was a huge *Doctor Who* fan!"

"Did Roy enjoy being exsanguinated by Anne?"

"Well, in the first 20 years of my career, I spent all my time doing," he smiles. "I became one of the great secrets in the business. There had been whole periods of time for artists who decided whereby I never used. And once again, it's the type of my career, I'm back to doing. Having said that, I found sucked out with a saw is a bit bizarre. And yet the logic of it makes sense."

"Ben Righthon, who plays excitable student Morgenstern, on the other hand, is happy that his character makes it out alive. "We can't rule out Morgenstern

spin-off!" he beams. "He starts off as a schoolroom geek and by the end he's the thinking woman's crumpet."

When Ben was but a boy, *Doctor Who* manifested among their floors, he was allowed to watch. "I loved that. *Whom* and *Kluge*, so this is one of my bones melted. Now I just need to be introduced by Terry and get a part in the *Dallas* remake movie."

"My little nephew is addicted to *Doctor Who*," he adds. "He doesn't believe that David Tennant is an actor. He's fairly convinced I'm really going to the moon too. I'm not sure whether to tell him or not. Maybe I'll warn the tinies out about Santa."

"Aww, look, poor actress Vicky. Rishi is crying. As DWM heads over to confirm it, he says: "It's really difficult when you have to doubt repeatedly for all the different angles. You have to creep in the room. When it's a crime, because you keep getting people coming up to you, going, 'Are you all right?'"

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▲ New girl Martha Jones has her eyes open on the *Doctor's* world...

▲ ...and she's not the only one. The new girl Martha Jones has her eyes open on the *Doctor's* world...

situation. I mean, who expects to be taken to the moon? But she doesn't handle things very well - she basically breaks down. But she's friends with Martha, so she can't be that bad. She does make up for her weepies, though, thanks to a change made to the end of the script. Originally she was just unconscious, then it was changed to her helping people out of the ward. I'm very glad!"

We find a walking enigma among the supporting cast. His name is Gordon Styles and he is portraying Male Patient 666. A senior lecturer, Gordon claims to have appeared in a second *Doctor* serial, over 100 years ago. Gordon recalls, "I'm in a room, and I'm being scared to death, which is kind of just about right, although he's not even there. It's a bit of a mystery. How great."

David's been used by *Who*'s army. "I was debating with someone who had the longest gap between appearances," he says, "and Pauline Collins just pips Margaret John. But Gordon seems to bear them all!"

Gordon is similarly fascinated by David. "He's always on the move. He's like a whippet. I'm not into science fiction, though. I like a good, mad story without people."

BACK IN THAT TONE MEETING
The scene under discussion is Martha fainting in the TARDIS, a life



REGGIE YATES

Plays: Leo Jones, Martha's brother

Favourite pre-*Who* CV moment: "Oh man! I did Desmond when I was seven. It made me determine to act more. I was a fan of the show and couldn't believe it. They all gave me sweets, too!"

Abiding memory from *Smith and Jones* shoot: "The fear of the first scene. It's such a big show - my parents and their parents have watched it. You don't wanna be the one rubbish character in its history!"
On Freema: "She's all right. She smells a bit funny, like cooked food. Boiled plants, y'know. No, she's lovely. And she has the same birthday as my actual sister. Spooky!"

Best thing about being in *Doctor Who*: "Knowing that my little sisters will suddenly think I'm really



cool, because they love it.
Favourite Leo line: "Honestly I couldn't tell you. It's a blur. I don't even know what I'm saying on-set today!"
Describe Leo in three words: "Young. Naive. Honest."
Freema on Reggie: "Funny, real and interesting. He's one of those people you meet that you feel like you've known a long time. I'd say he reminds me of me, but he doesn't feel better than me!"

GUGU MBATHA-RAW

Plays: Letitia "Tish" Jones, Martha's sister

Favourite pre-*Who* CV moment: "I really enjoyed *Spooks* and also played Joy, et in *Romeo & Juliet*, at Manchester's Royal Exchange Theatre."

Abiding memory from *Smith and Jones* shoot: "Being incredibly over-excited. I got hyper in the TARDIS!"



On Freema: "It'd sound so cheesy to say she's like a sister, but she's lovely and a real, real giggle."
Best thing about being in *Doctor Who*: "The scripts. And everyone being so excited, when they hear you're in it!"
Favourite Tish line: "When someone says I've got a nice perfume on, and asks what it is, 'Soap!'"

Describe Tish in three words: "Flirtatious. Ambitious. Hmmmm, I feel I like I should find a redeeming quality. Loyal."

Freema on Gugu: "She's older than me in this, but in real life I'm older, and I do just wanna give her a cuddle. She's genuinely happy and smiley. She's enjoying this - a great vibe to have around."

DUB BE GOOD TO ME

Ever wondered how much work goes into how *Doctor Who* actually sounds? Wonder no more..

NINE O'CLOCK ON A February morning, and it's snowing in Cardiff. Airports have been closed, train services canceled, schools shut, and some households are without power. 'People who must

travel,' says the ever-vigilant BBC News website, 'are advised to take warm clothes, food, water, a torch, and a spade.' Armed with all five, I arrive, cold and damp, at BBC Wales HQ. 'You made it through the blizzard!' marvels Russell T Davies, lead writer and executive producer. 'Welcome to D-Day..'

I've never been to a dub before. This is my first dub. I'm a dub debutant, and I'm not sure what to expect. But Russell knows: 'Brand new *Doctor Who*,' he enthuses. 'What a laugh!' I leave my spade in the foyer (I was getting funny looks), and follow Russell, his fellow exec Julie Gardner, and producer Phil Collinson down, down, down into the depths of BBC Wales. This will be the first time that any of them have watched *Smith and Jones* with finished visuals, effects, grading, and Murray Gold's score. 'Before now,' says Russell, 'we've had to watch it with no music, or with stock tracks from movies laid over it.'

In the dub theatre, I'm introduced to director Charles Palmer, and sound mixer Tim Ricketts ('Ricketty Tim, we call him!'), the unsung hero of *Doctor Who*. This is where he lives, I think. There are no windows. We could be miles underground. But there are leather sofas, chocolate croissants, a big screen on the wall ('like the cinema,' Russell grins, 'although more cramped, and Welsh'), and a desk sporting as many knobs, dials, and switches as your average TARDIS console

notes. 'I hate Martha's ringtone,' complains Russell. 'It's too fancy. Can't we just have a 'ring ring'?' 'The static electricity charges,' says Julie, 'I find a little bit too science-fiction. More organic, please. They're too much.'

'When Florence says, 'Kill them,' Phil points out, 'it's muffled.'

Tim shrugs. 'She's talking with her mouth full.'

'Too slow,' says Julie, with regards to the scene of the Doctor and Martha running from the Slabs. 'It should be the best running sequence ever.'

'We need to pick up the rhythm,' agrees Charles.

Russell is worried that Murray's music for the chase is too leisurely. 'We need a drum,' he muses.

A major talking point is the Judoon spaceships. 'Dear God, Tim,' exclaims Julie, 'what were you doing to us there? How loud were they?'

Russell: 'Ignoring the fact that they're in supposedly silent space! They're using - erm - Vacuum Resonance Broadcast engines, didn't you know?'

'We'll get into our usual fight,' says Julie, 'between music and sound effects. The three-year fight.'

'Louder! Louder!' cheers Phil, munching on a croissant. 'Can you push the music? I want you to burst my eardrums. Sound effects and music fighting - brilliant!'

Russell nods. 'Try channel-hopping on a Saturday night. We're a drama competing with the sheer noise of light entertainment shows. We've got to match them. Audiences will stay with the louder show.'



The Judoon get ready for some top-sounding yomping...

What does blood being sucked through a straw sound like...?



"WE GET INTO OUR THREE-YEAR FIGHT BETWEEN MUSIC AND SOUND-EFFECTS!"

'The sounds of each episode,' explains Russell, 'exist on separate tracks - one track music, one track footsteps, one track crowd noise, one track sonic screwdriver, and so on. God knows how many different tracks there are. It's Tim's job to mix all of the tracks, to decide how loud and how prominent each track should be. I've worked with dozens of award-winning sound mixers over the years, and Tim is absolutely the best. He creates so much of the show's atmosphere. The groan of the TARDIS interior, the Cybermen's march - he got tickets off Kylie Minogue when she used that sound in her concert - and the level of the Judoon's yomping... that all belongs to Tim.'

WE SETTLE INTO THE SOFAS, AND watch *Smith and Jones*. 'That was glorious,' cheers Russell, as the credits roll. 'I could give you all a genetic transfer!'

'That last scene,' exclaims Julie, 'is so moving.'

'Your spaceship's made of wood?'

Charles grins. 'I love that line.'

But there are notes. There are always

Tim: 'When the Doctor kisses Martha, does the music come in a bit late? The strings should come in as their lips touch.'

Russell: 'When the Judoon fire at the Doctor and Martha, could we have a charging up noise? They take a lucky three seconds to fire! Well, that noise would explain it to me.'

What about the camera shake added to the shots of the spaceships leaving the Moon? 'It's terrible,' insists Russell. 'It's ruining them.'

Charles spent ages on those shakes. 'It helps the scale of it,' he argues.

'It ruins the scale of it,' replies Russell. A dub, it seems, is no place to mince your

words. 'You worked on that camera shake for hours, I know. But do you know what? You were wrong.'

'Fair enough,' smiles the director, graciously. (Russell changes his mind a few days later, knowing how hard Charles worked on the scene. He's a softy, really.)

'When the hospital reappears,' says Julie, 'we want to lose the reaction shot of the crowd, I think.'

Russell concurs. 'We stay on the extras a second too long.'

'It's not the best shot, is it?'

says Charles. 'Should we curtail it?'

Russell is unsure about the closing shot of the Doctor and Martha shaking hands across the TARDIS console. 'It goes on a bit. It's a bit staged.'

'Nooo!' protest Julie and Phil. They adore that shot.

'Okay, fine,' shrugs Russell, holding up his hands, 'keep it.'

As we venture back up to ground level, stopping off in the foyer to collect our shovels, Russell tells me that he 'absolutely loved' the - very almost - complete *Smith and Jones*. 'Lots of things were a surprise,' he admits. 'I didn't know that the Judoon were going to make that hup-two-three-four yomping noise! But the sound really knits everything together, doesn't it? The whole episode has been a bit dislocated up to this point, and finally it's all becoming a cohesive whole.'

BENJAMIN COOK

BF VX100 +

BROADCAST
Saturday 7 April, BBC One

WRITER
Gareth Roberts

DIRECTOR
Charles Palmer

STARRING
David Tennant, Freema Agyeman,
Dean Lennox Kelly, Christina Cole,
Amanda Lawrence, Linda Clark,
Jalaal Hartley, David Westhead

IN A NUTSHELL
Martha's first trip in the TARDIS takes her to Elizabethan England and an audience with the one and only William Shakespeare! But someone is plotting to sabotage the Bard's latest work. When the Master of the Revels is horribly murdered, the Doctor suspects witchcraft.

But black magic isn't real is it? Double, double, toil and trouble

QUOTE, UNQUOTE
THE DOCTOR: There's something I'm missing, Martha. Something really close, staring me right in the face, and I can't see it.

TV PREVIEW

EPISODE 2:

THE SHAKESPEARE CODE

"I'M A BIG FAN OF SHAKESPEARE," Gareth Roberts enthuses, "but I'm afraid I spit on Dan Brown! The episode title is playful, and that's as far as the Brown connection goes. I hate conspiracy theories. Right from the off, the inspiration for *The Shakespeare Code* was words – the power of writing to stir people, change their perspective, perhaps change the world."

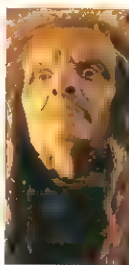
Although Gareth scripted the recent *Sarah Jane Adventures* special, *Invasion of the Bane*, *The Shakespeare Code* is his first contribution to actual, proper *Doctor Who* on the telly – and blimey, it's about time! With Christmas 2005's interactive episode, *Attack of the Graske*, and last year's 'Tardisodes' to his credit, as well as novels, audio dramas, and, of course, *DWM* comic strips, Gareth isn't exactly a *Doctor Who* virgin ("I've been watching it since 1972," he points out, "and criticising it since 1973!"), and *The Shakespeare Code* bears the kind of exuberance, dynamism, and relentless energy that comes with knowing that you're finally writing the script that you've spent three-and-a-half decades itching to write. And it's brilliant.

Following *The Unquiet Dead* back

in 2005, and *Tooth and Claw* and *The Girl in the Fireplace* in 2006, *The Shakespeare Code* is what showrunner Russell T Davies describes as the 'celebrity historical.' Ex *Shameless* star Dean Lennox Kelly is this historical's celebrity catch, and offers a surprisingly restrained but powerful performance as the Bard. "I like that he's very still, and very cool," states Gareth, "and effortlessly sexy. It makes a nice contrast with the Doctor, who's always running and talking, and doesn't realise that he might be attractive to people – not even Martha. And it's great fun to see how Shakespeare interacts with the Doctor. They're both geniuses – it felt like writing a 'two Doctors' story sometimes..."

Tudor London provides a stunning backdrop for the action. "We took a couple of historical liberties," explains Gareth, "but I think it's okay to alter things slightly if it helps your story."

How did Gareth approach writing his first fully-fledged TV episode of *Doctor Who*? "I guess... just... did it. In fact I can't remember. I'm hopeless, aren't I? Verity Lambert can reel off what happened on the set of *The Rescue* 40-



odd years ago, and here's me in a fog about last May..."

The script boasts some deviously witty exchanges between the three lead characters, take the Doctor's banter with Will, or his response to Martha's fears of changing history by, for instance, stepping on a butterfly or killing her grandfather.

The crew spent several days filming in and around the modern reconstruction of the Globe Theatre on London's Bankside, and the visual effects team has recreated the look and feel of London's streets from 400-odd years ago with filming in Coventry and Warwick. The finished effect will – and it's a *DWM* guarantee this! – blow you away. "The script had an epic quality from the first draft," says Gareth, "and the production's done me proud. Director Charles Palmer is my new god!"

Gareth's not wrong – *The Shakespeare Code* is, even by the standards the new series has set so far, huge. Sets, locations, CGI and prosthetics combine from the very first moment to provide something really special – and just when you think it can't get any bigger...

BENJAMIN COOK *WRITER*

Visually it's set in the same universe The Satan Pit... grimy and sweaty!

Chris
Chibnall

INTERVIEW BY

and weekends. It's a test of how much you want to do it – you're devoting a lot of time to it when you could be out, having a social life

Theatre work: My first 'play' was a 45-minute piece I wrote when I was eighteen. I submitted it as part of Contact Theatre in Manchester, who ran a young playwrights festival in 1988. That was the first time I'd been in a rehearsal room with actors and a director, and once you've been in a rehearsal room, you're infected forever! There's something addictive about it.

Chris Chibnall: Even if you do a degree in scriptwriting, you're still going to spend years earning money elsewhere before you end up writing full time.

I spent pretty much all of my twenties doing a variety of jobs, and it was when

I was about 30 that I got the first paid writing job. But throughout my twenties I was doing all these different jobs and writing at evenings

I liked being there anyway. I always thought maybe I would be a theatre director – though I went through my teens thinking I might be a journalist, because I did a lot of writing. Fanzine articles, stuff like that.





We understand you were quite an active Doctor Who fan in a former life. What appeared to you about Doctor Who, as a

'partic pant' rather than just a viewer? Well, it was just the show I most loved on TV. My first memory is, literally, of Doctor Who, of *The Sea Devils*, and I can't have been more than two or three when that was on. The show kind of 'got into' me – and I see it now, with my son, who'll be four this year. I see it taking him over in the most fantastic beautiful way, firing his imagination. So I always followed it, bought the Doctor Who Weekly comic [which eventually became the DWM you now hold in your hand] and when Doctor Who was taken off air in 1985, I was like, 'Where do I get my fix? Eighteen months – that's forever!' I started going to these local group meetings which were extraordinary... 40 people sitting in a darkened hotel room watching a really flickery copy of *The Celestial Toy-maker* Episode 4. But because there were so few videos back then, it was incredible to see all those things you'd only seen pictures of in that old 1973 *Radio Times* Tenth Anniversary Special. Between about 1985 and 1988 I was part of all that

but when I went to college in London to do drama, I fell out of it, and drama and theatre took over. Looking back now, I can trace the pattern, the love of drama and of television that Doctor Who gave me. Doctor Who came first,

then a love of television, which then spreads into all the other things you watch. I did a BA in Drama and English, at St Mary's College in Twickenham. It was a great course, brilliantly taught, and I met a lot of very good friends, and after that, there was no going back in terms of the sphere in which I wanted to work.

I worked for Sky for a while, logging tapes of Italian football matches into their computer system. It was a million miles from where I'd been – suddenly I'm a football archivist at Sky, where a year previously I'd been at a pub theatre in Richmond playing the lead in *Martin Sherman's Bent*! It was a career in the old fashioned meaning of the word, meaning 'to go all over the place'. I did that for about two years, but I'd graduated from college thinking I was going to work in theatre or whatever, and ended up doing a job about football. I was working in TV, but it was completely the wrong bit, which is almost worse than not being there at all – how would I ever get from working there to working in, say, drama at the BBC, which is what I wanted?



Top: The Doctor and his new best friend get ready for new adventures...

Above: Writer Chris Chibnall.
Photo © David Darlington

Very much. So I did an MA in Theatre & Film at Sheffield University for a year, which was great – again, I met a lot of good people, and living in Sheffield was brilliant, it's an amazing place to be a student. After this I got a job at DGM productions, who specialised in touring theatre shows such as compilation musicals. So you'd do a 60s show called *Twist and Shout*, which would have a threadbare script, and a brilliant band, and 40 songs from the 1960s. There was always a story in there – just about! It's easy to be cynical, but you put that show on stage, with a couple of old pros who knew stagecraft, and every night it got a standing ovation. To tailor a show for a mainstream audience who are going to be paying 25 quid, you've really got to hit the mark. I stayed two or three years there, and we did a couple of those – and I wrote the script for a 1950s one called, *Tutti Frutti*... and it was awful!

Yes, basically! It played Edinburgh, and the review – a damning review, which I still have framed – said 'The cast perform the script like it was written in capital letters – as it probably was.'

And I thought: bang to rights! You can never get angry about a review like that, you can't think you've been misrepresented, you just think, yep – it's a fair cop!

Well, let's wait and see! In the evenings and weekends all through Sky and DGM, I was writing, and I got a play accepted by a Fringe theatre, a room above a pub in Hampton Wick. It was about three college mates who meet up every year for a reunion. The guy who ran the theatre company, Grip, rang me up and said "Not only is this great, but we can do it! All the other plays I've got are set in forests with 97-year-old wizards, and I can't do that in a room above a pub!" I became their writer in residence, wrote another two short plays that year, and got very involved with the running of the theatre.

That was where I learned stagecraft – because I would write a play, and it would be on four weeks later, and I would go along every night to see what worked and what didn't, and hone it and hone it. It was amazing – you learn about jokes, about getting characters in and out of scenes... I'm very interested in that, I'm not a writer who sits in a corner writing the dark, dark piece. As well as saying the things you want to say, you have to entertain people – and that's where I learned some

◀ aspects of it. The third play I wrote for them was called *Gaffer*, which was a one-man show about a football manager. DGM had got Tommy Docherty and Malcolm Allison together for a show – the sort of show you could do out of the back of a Mini, essentially! – so I spent a lot of time with these two extraordinary characters, and I couldn't get their voices out of my head. To exorcise that, I wrote a monologue about an old-time football manager who is struggling with the modern game. At the end of the first half, he's kissed by the young striker – so the whole second half was about 'Is he gay?', in the homophobic world of football. One actor played all the parts – it was quite theatrical, and one of the pieces I'm most proud of.

Through writing *Gaffer* I got an agent, who asked what I wanted to do and where I saw myself, and I said I'd really like to have a crack at TV – so I started getting meetings with TV people, and it sort of escalated from there. I did an episode of the *Crossroads* revival, before it went mad, and that was my first credit that went out. Carlton

used to run a screenwriting course for up-and-coming writers. They'd take ten writers every year – Rob Shearman [writer of *Dalek*] did this course a couple of years after me. So I did that, and off the back of that and *Gaffer*, they approached me to do one of this series of four monologues. Mine was about a tube driver called *Stormin' Norman*, on his last day at work. It was amazing – a

very positive experience, because TV can be bruising for a writer.

So how did you get from there to devising *Born and Bred*? It seems to have happened very quickly that you got your own show. Yes – madness, really! I'd just started working with Diederick Santer, who's now executive producer on *EastEnders*. He was working at Granada, and



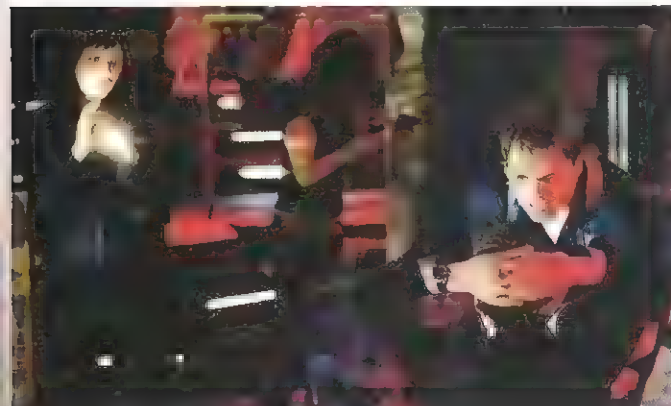
they had this idea on the shelf from a guy called Nigel McCrory. Nigel is an ex-copper and now he comes up with ideas for shows – he'd been behind *Silent Witness*, and *New Tricks* is one of his too – and he'd had this idea for a Sunday night show. It needed an overhaul and proper working out, but it 'had something'. The BBC eventually commissioned it as *Born and Bred*, and nobody was more surprised than me, to suddenly have a Sunday night 8 o'clock show that I was writing and had co-created. It was a shock – particularly coming from theatre, because I finished Episode 1, and thought "Oh God – there are six episodes! What do I do in Episode 2?" I'd never returned to anything like that. You don't, in theatre! I'm proud of that show for a number of reasons, one of which is that I think it's very hard to create those shows – it has to be mainstream and it has to be enjoyable, and I think that's what's beautiful about the work that Russell does, it's hugely entertaining as well as having lots to say and being very bold. *Born and Bred* taught me pace of storytelling – and that it's a miracle that any television gets to the screen. There are so many things that can go wrong, or just be 1% off. That one costume, that one hat on that one person can ruin that scene, or the wrong person in the background in that scene, or the pacing of the edit, or the score, or three wrong lines of dialogue at the start of the episode... before you even think about rain on location or not having enough outside shots or not enough time to do the interiors, there are so many things that can go wrong. And when you



Top: Gwen Cooper (Eve Myles) in *Torchwood*.

Above: Chris Cusack BBC One's *Born and Bred*

Emotional decisions for the *Torchwood* team in Chris Chitnall's *Cyberwoman*.





get to *Doctor Who* and *Torchwood*, you can add in special effects and prosthetics as well!

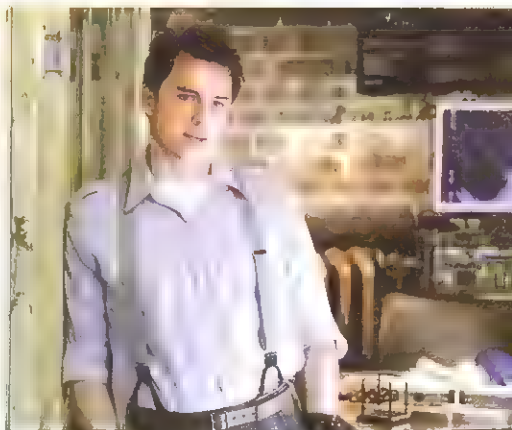
scripts. What did you learn from that?

How long have you got? [laughs] You learn how other writers work, how to tell stories across multiple episodes, how to seed stories in other peoples' episodes... it's about how you communicate a vision of a show, how you get everybody writing the same thing. With *Born and Bred* it was tricky, because the differences between that show and other shows of the same genre weren't enormous, but they were significant. We did some very surreal comedy, some very odd stories – but you also wanted a really emotional story at the centre. And it was quite difficult, particularly in the first year, to communicate that to people who had worked on or seen those other shows in the same genre. We wanted to be a bit sillier and a bit more fun. The thing about leading other writers is that it's about being supportive and encouraging – just about being there, really. To talk about how to execute ideas, hopefully to become a team. It's a tricky thing.

So how did the *Torchwood* job come about? It must have been a busy year.

Oh, 2006 was a year of pain! One *Life on Mars* [see boxout], four *Torchwoods* and one *Doctor Who*, plus a script for Kudos on a different project, which is awaiting a second draft. And we moved house and had our second baby. It was a busy year! I'd worked with Julie before – we'd done a development project together years and years back when she was a producer under Mal Young – and kept in touch. We met up in August 2005, and she told me she was working on this post-watershed spin-off of *Doctor Who* with Captain Jack. Did I want to do it? Yeah! But I wasn't available – though she said not to worry about that, classic Julie! At that stage it was just an offer to do one episode, but knowing it was a series of 13, I said if they needed me to do more, they should use me as much as they needed to. And so a couple of months later she rang up and said "Well... do you want to be the lead writer, and do four episodes?"

The 'format' was a page and a half of Russell's pitch, and they weren't even called *Torchwood* in that, actually. The point where we knew what the show actually *was*, was when Russell's first script came in. And then we all had a mad dash! What appealed to me was that 'un-knowability' of it – that it wasn't like anything else on TV. That's the sort of show you want to be on board. It's scary, and scary is exciting. Scary is the place you want to be. We talked at the very first story meeting about whether it would be more serialised than *Doctor Who* or whether there would be a 'case' every week – if it were serialised it would be cheaper and slightly easier to do, whereas if it was standalone 'case of the week' with a new alien or alien device, that was going to be much harder. And everybody said "story of the week!" You've got to go for the big targets. We rarely reference *Doctor Who* in our discussions – the key thing was that it had to be its own thing. It was clear from the start what the parameters and objectives for *Torchwood* were: that it was post-watershed, BBC Three – there was no confirmation at that stage of any terrestrial broadcast. There were words in Russell's original pitch document like 'wild' and 'dark' and 'sexy', and it's all those things. We were all conscious of



▲ Captain Jack Harkness (Joim Barrusman) leads the team in *Torchwood*.

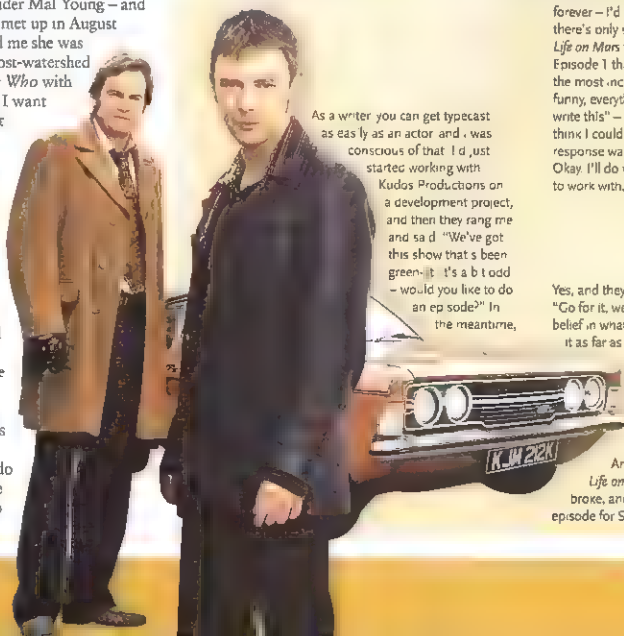
finding an identity for the show which wasn't in relation to *Doctor Who*. The really great spin-off shows don't necessarily share many aspects of the original – look at *Frasier* and *Cheers*. As shows they're very different, but equally brilliant. So you're not necessarily going for the same audience...

Chibnall has also written episodes of BBC One's time-travelling success *Life on Mars*.

people following their first acts...

All you do as a writer or producer is follow the things that interest you. And sometimes you're in a *cul de sac*, and sometimes it's a huge big open road ▶

It was too hard to do



As a writer you can get typecast as easily as an actor and I was conscious of that. I'd just started working with Kudos Productions on a development project, and then they rang me and said "We've got this show that's been green-lit. It's a bit odd – would you like to do an episode?" In the meantime,

I'd been turning down work on a lot of 'feel good' family dramas, because I didn't really want to be doing that forever – I'd done 17 episodes of *Born and Bred*, and there's only so much you can say in that genre. So with *Life on Mars* they said "just read this script," which was Episode 1 that Matthew [Graham] had written. And it was the most incredible script, it was bold and confident and funny, everything you'd ever want. I thought, "I can't not write this!" – but I spoke to the producer, and said I didn't think I could make it work in terms of timescale. And her response was to mention John Simon and Philip Glenister. Okay. I'll do it! It was 'un-turn-downable'. Kudos is a delight to work with, it's a brilliant, supportive creative team.

Yes, and they gave me completely free reign – they said "Go for it, we'll pull you back if necessary." They had a belief in what they were doing, and they were going to push it as far as they could. They weren't going to fall through being cautious! And you always want to work with those people – it's the same as working with Russell, and Julie Gardner. You go as far as you can with it and you don't hold back, you don't not commit yourself for fear that you might get it slightly wrong. And I think that's an ethos that spreads across *Life on Mars*, *Doctor Who*, *Torchwood*... you go for broke, and that makes it very exciting TV. So I did an episode for Series Two of *Life on Mars* as well.



◀ that you think you could drive down forever. You discover things by doing them – there's very little sitting around theorising about it. Get out there and try it! Might work, might not, we'll think about that afterwards – but get your hands dirty and do it!

It's second year? Any changes in format or

No, it's the same show. We had the audience research in the other week, and the response we had from the mainstream audience was phenomenal. Obviously there are some things we can do better, some things we've learned – but that's what happens between a first and second series. And also we know

what the show is this year. The first year on *Torchwood* was phenomenal – Russell delivered his first script in January, and we were on air in October with a run of 13 episodes. It's the fastest turnaround I've ever known. I wrote my second *Life on Mars* before I started on *Torchwood*, and that was broadcast in February this year, months after the whole of *Torchwood*! So there was a fantastic energy to the first series of *Torchwood*, and it's been a huge hit. I'm aware that it's controversial in some ways, but I like that, and on any objective level, it's an important show to the BBC. The ratings are extraordinary.

So, you've now moved sideways, and

Rose rekindled
Chris' love affair
with *Doctor Who*...

The Tenth
Doctor, tomorrow.



I got asked! When I started on *Torchwood*, Julie said "Maybe you'd like to do an episode of Series Four of *Doctor Who*?" But then, in July last year, I got a text from her saying 'Can you give me a call? It's nothing bad...' So I rang her up, and she asked if I wanted to do a *Doctor Who* this year. And I think I surprised her by saying "Can I think about it?" – because it was becoming clear what a tough schedule *Torchwood* was on. In production terms it was an ambitious show for its budget and its schedule, and I was right in the middle of that. But at the back of your mind, you're thinking that you can't not do *Doctor Who* – it's a brilliant show. I was at a tone meeting for another block of *Torchwood*, and across the room Julie mimed typing at me and mouthed the words 'Doctor Who'. And I said "Yeah, alright!" So Julie, Russell and I had a meeting in the car park, and I said I didn't know how I was going to be able to do it, what with my schedule. Julie said "Oh, you'll be fine." And as Russell has said, Julie could sell snow to eskimos! I think that Russell and Julie, and the Kudos people, are producing the best shows on television at the moment. There's lots of great stuff out there, it's a great time to be working in TV drama – and they're right at the pinnacle, and a joy to work with. And also, I wanted to write for David Tennant. He's the best Doctor in the world, for me – I couldn't turn down the opportunity to write for him, I think he's magnificent. So it's all those things combined. And when you take on the job, the first feeling you get is fear. Fear and terror! Never mind that there are forty-whatever years of the show – the benchmark is high, you've got to be up to the standards, and that's terrifying. You hope you can do something exciting.

guess watching *Rose* must have been the first time you'd thought about *Doctor Who* in quite a long time. How did you react to

to the show?

I was blown away by the skilful creation of a new version that kept all the things I loved about the series, with a modern sensibility and an emotional core. It's tricky going back and watching old episodes now, because emotionally there's not as much there. There's some terrific, amazing stuff, but it's a very different beast. What they managed to do on the show is extrapolate all the good bits, and lose all the bits that, as a fan, you tried to forget about anyway! Russell knew which bits to love, and which bits weren't necessary or useful for a mainstream audience. It felt so right so quickly that by the time you got to something like Episode 3, you

Yes, I guess so. Oh God! But the chances of me sitting here talking to you now as a *Doctor Who* writer, 20 years later, were minuscule. That was never going to happen!

No, but that would have been fair enough – I'm a fair target! saw that *Open Air* about a year later and thought that on TV it came across much more viciously than it felt in the studio, and Pip and Jane reacted badly to it – it hit them. But I was struggling for words, and things came out that in retrospect weren't the most polite words. But we did correspond about a year later, and I apologised for being rude and they accepted that. So it ended on good terms, which a lot of people wouldn't know.

You do things when you're 15, 16. I got a phone call one Sunday night, asking "Do you want to come on the telly tomorrow to talk about *Doctor Who*?" All I really thought was, 'A morning off school – fantastic!' There was no agenda, I was completely back-handed [Writers Pip and Jane Baker were there via a link to some other studio and producer, John Nathan-Turner was on the phone. I think I haven't seen it for 20 years! What's weird is sitting here talking about it, something that was just one morning when I was 16 and bears no significance on my life other than that people now come up to me and say things. I went to the Children in Need concert in Cardiff last year, and someone came up and said "Take your glasses now – they're better than the ones you had in '86." When you're a 16-year-old, you're bemused and a bit moody. But I suddenly realise you're something you're just going to be remembered for. And the BBC have to go on, I suppose.





writer, I have a responsibility to do a lot of the 'heavy lifting' – the beats for the regulars, the movement of their journey across the series. But whether you give yourself those shopping lists or whether someone else hands them to do, it's still the thing that will have you crying at 1am, sobbing "I can't do this." Crying at 1am is part of the job, it really is! Staring at the computer, and thinking it's impossible to put all these things together, is absolutely part of the job. Possibly more so on *Doctor Who* and *Torchwood*, because they are twice as difficult as other shows – you've got to have a creative, big concept sci-fi story, then add action, then find some emotional core to it. You don't get away with anything on these shows, they're very exposing, and on some of the episodes of *Torchwood* I think I was still learning. We really wanted *Torchwood* to be a multitude of things – right from the start people were saying "It's not what I thought it was going to be," as if that's a bad thing. I think that's a great thing, even if it means it takes people longer to get used to you. Also, with 13 episodes you've got to keep it fresh – it's a very, very long run. *Life on Mars*, in total, will be 16 episodes – that's the show finished, which is a really good decision. *Torchwood*'s run will be at least 26, so we've got to keep those things ticking, we've got to surprise people.

thought, "How has this show *ever* not been there?" And now it's what you do at Christmas – Christmas Day, 7 o'clock, you watch *Doctor Who*. That's insane! Four years ago, it was nowhere! So I watched as a delighted viewer. And I can watch it with my wife now. I can watch *Doctor Who* with a girl! Hooray!

Gareth Roberts said something interesting, which is that even when Tom Baker was as his height, *Doctor Who* wasn't the huge popular cultural success that it is now. It was a great show that everybody loved, but now it has an impact beyond the TV show. Everybody adores it, everybody loves David, the toys are selling millions, there are two spin-off shows... in 1986, you were watching a show that really had no place in public affection whatsoever, it was regarded with derision. Whatever your opinions of that season – and I think there were great things about that season, don't get me wrong – you could not admit to being a *Doctor Who* fan in 1986. Which is why it was doubly idiotic of me to go on television as a *Doctor Who* fan! (see boxout) At 16 you shouldn't be in a television studio talking about *Doctor Who* – you should be out getting drunk! Thank God for college...

at you have

Not really – I was used to working with Russell and Julie anyway, so I knew they were going to be supportive. But no, you always know there are certain guidelines and parameters within which you have to fit. Russell came in and said "These are the things you need – set it here, I want a bit of this, that and this." I think Helen Raynor called it a shopping list. And then it's your job to go away and put it together with a coherent shape – to make sense of that shopping list! That's hard.

Yes, that's true. It's very often your job on series television, and we do it to other people on *Torchwood*. As a lead

The Doctor and Donna in the second of (we hope) many Doctor Who Christmas Day Specials!

Chris Chibmall.
Photo © David Jarrington



Well, both, actually – the format of *Torchwood* is designed that it could run and run, if that's what we all creatively decide and it's what the channels want, but you can never take that for granted. But they're commissioning it for 13-episode runs, and very few series get that. So it's already a long runner just by getting to Series Two, frankly!

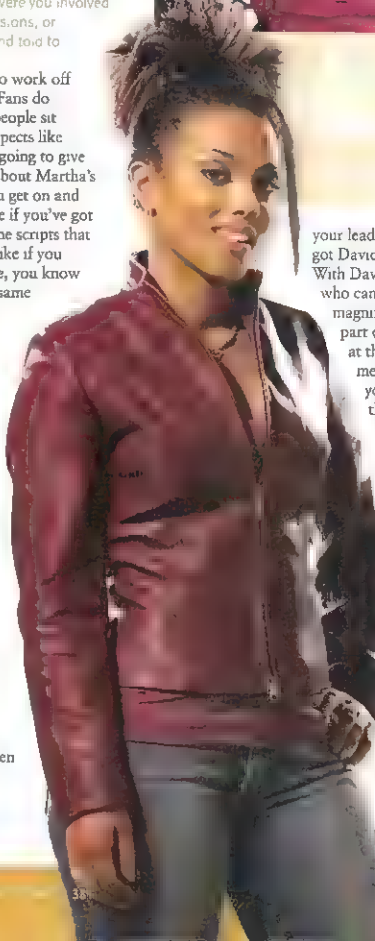
Well, I kind of like the fact that nobody knows anything at the moment! I liked it with *Fear Her* last year, that nobody knew what it was about until it happened. So I'm slightly reluctant to say...

◀ Yes! That's the joke of the title -- 'is it something to do with the meaning of life?' It's a playful title. It's very different to the stories either side of it. In his DWM column Russell has pointed out that it's not set on Earth, although two of the words he mentioned in *Production Notes* that are supposedly in my script have actually been cut from subsequent drafts! At the very first conversation, Russell had suggested a different story idea, and then there was a gap after that conversation where I had to go away and write Episode 13 of *Torchwood*, and when I came back it had turned into a different episode. I think the first idea would have been twice as expensive -- although I'm sure they'll do it in Series Four! Visually, the episode is set in the same universe as *The Satan Pit* -- if you swivel the camera round from the rock those episodes are set on and look halfway across the galaxy, that's sort of where mine is. Very industrial, grimy, sweaty, people working hard for a living.

And how did you find dealing with the new companion, Martha? Were you involved in development discussions, or given a set of scripts and told to get on with it?

Again, you just tend to work off what's already there. Fans do have this vision that people sit around and discuss aspects like that, you know, "I'm going to give you 17 bullet points about Martha's personality" -- but you get on and do it, and then you see if you've got it right. So I read all the scripts that were ready. And just like if you read the script of *Rose*, you know who Rose is, and the same is true of Martha in *Smith and Jones* this time. You can see the differences between her and Rose, and the similarities, and what role she performs in the show. As ever, when you're writing, you want to give her something juicy to get her teeth into. Part of the brief was to give Martha a lot to do -- you want to keep the companion active, give her something to do. She does have a dramatic life of her own, too, not just in relation to the Doctor -- although the relationship between the two of them is interesting as well.

As a writer on any show, rule one is 'use



your leading actors', and when you've got David and Jenna, that's easy. With David, you've got an actor who can do anything, he's just magnificent. So that's the exciting part of the shopping list! I was at the readthrough and the tone meeting and things like that, and you're continually tweaking things, even as they're filming. David brings energy and integrity and warmth and dynamism and charisma... and surprise, actually. You can see it on the rushes, he gives the director 'choices'. But overall, what he brings to every script he works on is brilliance, and I don't mean that flippantly. You know you're in the presence of a truly special actor, and it's a joy to write for him. I only went down to the set for about half a day, on my way to a *Torchwood* meeting, and that was the 'Oh my God, I've written *Doctor Who*' moment. At the readthrough you're still

working, you're thinking about whether the script's working, what amendments you'll have to make. As a writer, you're fantastically useless on set, your work should be done by the time they're filming, but that was exciting. Seeing them running along a corridor in a huge old paper mill, and [director] Graeme Harper shouting "Energy!" at them! That was exciting. Being filmed by David for his 'video diary' was plain weird. That was when I got a bit freaked out!

tomorrow, and says 'It's nothing bad

Yes! I loved it. It's very doubtful that the schedules would work out though they just get crazier and crazier. These are rare times to be involved in shows that are so exciting and so at the centre of everybody's discussion of television -- *Torchwood* and *Doctor Who* and *Life on Mars* are the shows everyone wants to be working on, so it's a privilege. So yeah, I'd do it again, but I don't think the schedules will work out that way. We all broke our backs this year, I got tonsillitis from exhaustion at one stage while I was writing. It's hard to fit it all in! ◀ 17 ▶

BROADCAST
Saturday 14 April, BBC One

WRITER
Russell T Davies

DIRECTOR
Richard Stokes

STARRING
David Tennant, Freema Agyeman,
Ardal O'Hanlon, Jennifer Hennessy,
Travis Oliver, Leonora Critchlow

IN A NUTSHELL
The Doctor just can't seem to keep away from New Earth. Besides, he's got a new companion to impress, so he and Martha are soon off on a quick jaunt to New York.

Their trip doesn't turn out quite how the Doctor imagined, though: the inhabitants of the city are preoccupied with regulating their own emotions, clogging motorways and making good their escape. So what lies at the heart of this desperate, spectacular city?

QUOTE, UNQUOTE
MARTHA: You're taking me to the same planets you took her...? Ever heard the word 'rebound'?



TV PREVIEW

EPISODE 3: GRIDLOCK

TANTALISING, WASN'T IT? SEEING those glittering spires of New New York, so close yet so far, during Series Two's opening tale, *New Earth*?

In *Gridlock*, we finally hit the big city. Set a good few years after naughty cat nurses and Cassandra conspired to test the Doctor and Rose, it continues the show's epic Year Five Billion saga with an ostentatious display of 'mag nation and verve.

"It was always the plan that in Series Three, we'd go inside the city," says Russell T Davies. "I had a dread of doing sci-fi cities, if only because things like *Star Wars* do them so magnificently, on a huge budget. But [visual effects house] The Mill had a whole year to think ahead, and it shows – I think it's glorious! And once we're inside, it's a madhouse! I was very inspired by *Judge Dredd's* Mega City One – the sheer barminess of the people crammed into a huge, bristling city."

With a new (new) city, naturally come fresh characters. For a start, there's Thomas Kincade Brannigan. A Cat-man – yes, we have male moggies this time around – played by former *Father Ted*



star Ardal O'Hanlon, complete with classic Father Dougal McGuire brogue.

"I wrote Brannigan as Irish, right from the start," says Russell. "I don't know why, I just did! Then Andy Pryor threw Ardal's name into the mix, and that was an immediate yes! His voice is so recognisable, and gives Brannigan a real warmth and depth. It was great when Ardal turned up at the readthrough, cos it turned out that he watches *Doctor Who*, the wise man. He already knew about New Earth and the Cats, I didn't need to give him any backstory, he was fully versed."

Naturally, you'll be chomping at the bit to know which returning characters show their Face... "Of course," says Russell, "the year Five Billion is the natural home of the Face of Boe. Yes, he's back, as big and as Boe as ever. Last year, it was said that when he dies, if he dies, he will reveal his final secret to a mysterious traveller... Perhaps the legend will be revealed, perhaps not. But there's many a twist and turn to come..."

Despite the overall sense of continuity, Russell insists that words like

'trilogy' or 'arc' never crossed his mind. "The Five Billion stories have always been a spine – in an ever-changing programme, it's a location we keep coming back to, where we can build the mythology and the sheer comfort of knowing where you are. It's just been a consistent tick through our new Doctor's lives. We always want new viewers to come along for the ride, so as long as it's a brand new story, and not a direct sequel to *New Earth*, then I'm happy."

Amid all the snap and crackle of *Gridlock*, the Doctor and Martha's relationship is taking tentative steps forward. She wants to dig up his past. As you might expect, he's less keen...

"The Doctor's being slow and cautious about introducing Martha to his life," says Russell, "despite having chased her down in *Smith and Jones*. How like a man! And she's cautious with him too, realising that she hardly knows him. So gradually, they're getting closer, learning to trust each other. But with, as usual, a thousand obstacles in the way!"

JASON ARNOPP

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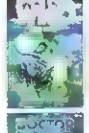
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TIME: JUST
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LOOK! THERE,
SUGARPEA,
THERE! I CAN
SEE THEM. I

YES,
SWEETLEAF.
THEY'RE COMING
NOW.

I'M SCARED, SUGARPEA.
I WAS ONLY A LITTLE GIRL
DURING THE LAST WAR... I'VE
NEVER BEEN THE SAME
SINCE... POP A BALLOON
AND I WET MYSELF!

I DON'T WANT
TO HAVE TO LIVE
THROUGH ANOTHER
WAR!

HOW MANY TIMES,
SWEETLEAF? THERE ISN'T
GOING TO BE A WAR! THIS IS
A PLANET CLEARANCE!

NOBODY
LIVES -- EVERYBODY
DIES!

"OH, WHAT HAVE I
DONE, SWEETLEAF?"

"IT'S ALL MY
FAULT..."

STOP SAYING THAT!
IT'S NOT YOUR FAULT...
AND ANYWAY, YOU'RE DOING
MORE TO HELP THAN
ANYONE! I BET NOBODY
ELSE HAS THOUGHT
OF THE CALAMITY
LAMP!

MY DEAR, FORGIVING,
SWEETLEAF -- I'M AFRAID
NOBODY ELSE SEES ME
THE WAY YOU DO.

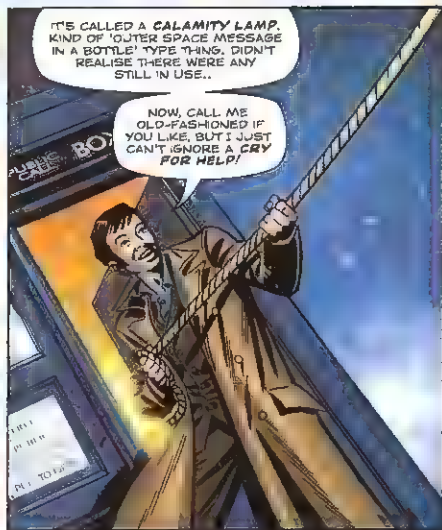
AND, MUCH AS I
HATE TO ADMIT
IT, SENDING AN ANTIQUE
CALAMITY LAMP INTO
SPACE ISN'T GOING TO
MAKE A BIT OF
DIFFERENCE...

"I MEAN, WHO ANSWERS **DISTRESS SIGNALS** IN THIS DAY AND AGE...? HARDLY THE FASHIONABLE THING TO DO, 'IS IT'?"

ALMOST GOT IT... HOW MUCH FURTHER CAN I GO?

DON'T WORRY, MARTHA, YOU'RE **SAFE**. I MEASURED THE ROPE -- IT'S EXACTLY THE RADIUS OF THE TARDIS'S PROTECTIVE FIELD.

The WOMAN Who Saved The WORLD



Story
ROB DAVIS

Panel
MIKE COLLINS

Art
DAVID A. ROBERTS

Colour
JAMES O'BRIEN

Letter
ROGER LANCROFT

Editor
HICKMAN & GRAY

WE SHOULD HAVE LEFT IN THE DIASPORA PODS. FAMELIA BOVINIA SAID SHE'D BOUGHT TWELVE SEATS ON A FIRST CLASS POD AND HAD TWO GOING SPARE...

I CAN'T THINK OF ANYTHING WORSE THAN BEING STUCK IN THE COMPANY OF THAT HATEFUL INSECT AND HER HOUSEPLANT OF A HUSBAND!

BUT AT LEAST WE'D BE SAFE, SUGARPEA!

D'YOU THINK ANY PLANET WILL WELCOME A FEW MILLION IMMIGRANTS WITH ONLY THE MAGAZINE COLLECTIONS AND DUBIOUS CONVERSATIONAL SKILLS TO OFFER?

THEY LL BE FLOATING IN SPACE FOR ETERNITY AND THAT'S NOT HOW I WANT TO DIE!

NO, OF COURSE NOT... YOU'D RATHER DIE WHILST DOING A SPOT OF D.I.Y. ON THE ROOF!

I'M TRYING TO GET THIS... *innof!* CHAIR STARTED, BUT THE WINGS HAVE SEIZED UP... AND WITHOUT THE... *innof!* WINGS, IT WON'T FLY!

YOU'RE NOT SERIOUS?! YOU'RE NOT TELLING ME THIS CHAIR CAN ACTUALLY... FLY?!

YES, THE CHAIR FLIES.

I WAS GOING TO EXPLAIN EARLIER, BUT...

I DON'T BELIEVE THIS... ALL THE TIMES WE'VE COME UP HERE AND SAT IN THIS CHAIR OVER THE YEARS. ALL THE SUNSETS WE'VE SHARED... ALL THIS TIME YOU'VE BEEN LYING TO ME!

OH, DON'T GET ALL PRICKLY, SWEETLEAF. TRY AND GET A SENSE OF PROPORTION...

I'VE SPENT FORTY YEARS KEEPING SECRETS FROM THE WHOLE WORLD!

... AND THIS IS WHERE IT CAME FROM, DOCTOR? THIS LAMP THING?

HEREABOUTS, YEAH.

WE-ELL, I SAY HEREABOUTS...

THIS WORLD, ANYWAY

AND THAT'S OUR JOB DESCRIPTION, IS IT -- "SAVE THE WORLD"?

YEAH: SAVE THE WORLD, EAT THE PIES, RIDE INTO THE SUNSET ON A WHITE CHARGER. THAT KIND OF THING...

AND WHAT
WORLD IS IT
WE'RE SAVING
TODAY?

"LOAM",
APPARENTLY.

"CAN'T SAY I'VE EVER HEARD
OF IT, BUT I'M SURE IT SPEAKS
VERY HIGHLY OF ME.."

SO WHAT ELSE HAVE YOU BEEN
KEEPING SECRET FROM ME? HMM?
THAT'S WHAT I'D LIKE TO KNOW!

OH, BACKSIDES! YOU'VE MADE
ME BREAK THE STARTING
HANDLE NOW!

KRRACK!

KREEEAK!

WOULD YOU
LOOK AT THAT..
I THINK I'VE GOT
IT GOING!

OH
MY..

SKROOM!

AWW, AND WHAT WOULD OUR
HERO DO WITHOUT HIS SONIC
SCREWDRIVER, EH?

WELL, FOR A START,
I WOULDN'T LOOK
HALF AS CLEVER,
AND TO SPEND A
LOT OF TIME KICKING
IN DOORS.

THAT'D BE
QUITE BUTCH,
ACTUALLY.

I'LL REMEMBER THAT
NEXT TIME I'M ON
BALSA-WORLD!

WOOO
WOOO
WOOO

IS THAT
SOMEONE
SINGING?

WOOO
WOOO
WOOO

SOUNDS
LIKE
LEONARD
COHEN WITH
A BELLY
ACHE!

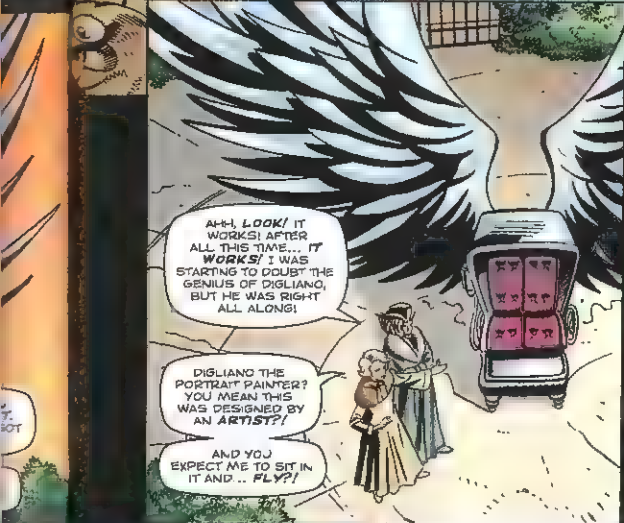
THAT'S
STARTING
TO GIVE
ME THE
CREEPS

I KNOW WHAT
YOU MEAN..
THERE'S SOMETHING
NOT RIGHT ABOUT
THIS PLACE ...

SSHHHWWWSSSSSSSSHHH



SOMETHING
NOT RIGHT
AT ALL...



AHH, LOOK! IT
WORKS! AFTER
ALL THIS TIME... IT
WORKS! I WAS
STARTING TO DOUBT THE
GENIUS OF DIGLIANO,
BUT HE WAS RIGHT
ALL ALONG!

DIGLIANO THE
PORTRAIT PAINTER?
YOU MEAN THIS
WAS DESIGNED BY
AN ARTIST?!

AND YOU
EXPECT ME TO SIT IN
IT AND... FLY?!



THIS IS OUR CHANCE, SWEETLEAF!
THIS IS OUR WORLD'S LAST
CHANCE -- DEATH OR GLORY
AWAITS US!

IN A
FLYING
CHAIR?!

DEATH AND
HUMILIATION IS
WHAT AWAITS US, IF
YOU ASK ME!



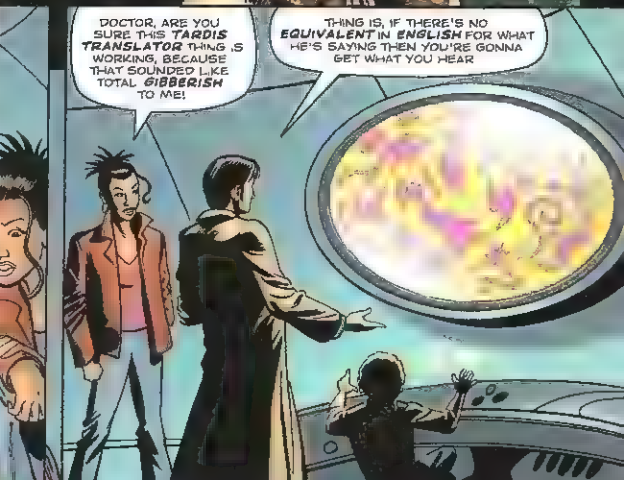
WOTCHA! WHAT
YOU UP TO?

JUST GOT A
SCATTERED HOWN
TO MUMTY AND
THEN I'M ONTO
KEMEN.

UH,
WHERE'S
YOUR MUM
AND DAD?

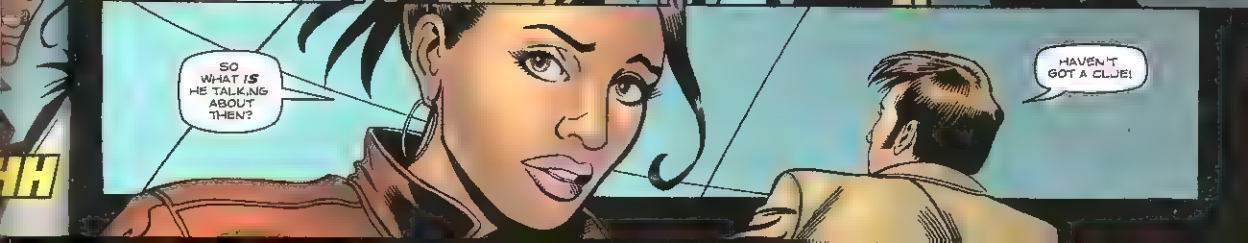
SHH! DIDN'T YOU HEAR
HIM? HE'S GOT A SCATTERED
HOWN TO MUMTY!

DONE
IT! KEMEN
NEXT, COULD
BE MAYCOLES
AND STINGMEE
BEENS!



DOCTOR, ARE YOU
SURE THIS TARDIS
TRANSLATOR THING IS
WORKING, BECAUSE
THAT SOUNDED LIKE
TOTAL GIBBERISH
TO ME!

THING IS, IF THERE'S NO
EQUIVALENT IN ENGLISH FOR WHAT
HE'S SAYING THEN YOU'RE GONNA
GET WHAT YOU HEAR



SO
WHAT IS
HE TALKING
ABOUT
THEN?

HAVEN'T
GOT A CLUE!

UH, HI
AGAIN, SO,
YOUR MUM
AND DAD...?

THEY'RE
BUSY.

WELL... THAT
MAKES SENSE.
IF THERE'S BEEN
A CALAMITY --
A WAR, SOME
NATURAL DISASTER
MAYBE -- ALL THE
GROWN-UPS'LL
BE BUSY.

MAYBE THIS IS A BUNKER --
SOMEWHERE THEY PUT THE KIDS
TO KEEP THEM SAFE?

I ONLY SEE
ONE KID. WHAT'S
SO SPECIAL ABOUT
HIM? WHY BUILD
ALL THIS JUST TO
KEEP HIM
SAFE?



...WHAT
THE HELL IS
THAT?

IS IT A
BIRD?

IT'S THE
BARONESS -- LOOK!
SHE'S TAKEN TO THE
SKIES! IS THERE
STILL HOPE?

THE MAD OLD
BINT, WHAT DOES
SHE THINK SHE'S
DOING?

YOU GORRA
ADMIRE HER
PLUCK, WHO ELSE'D
HAVE THOUGHT OF
FLYING A CHAIR ON
A DAY LIKE THIS?

I DON'T ADMIRE
HER -- I DESPISE
HER -- I HOPE SHE
DIES... I HOPE SHE
DIES IN PAIN FOR
WHAT SHE DID!

I THOUGHT
SHE WAS
DEAD...

"I THOUGHT SHE
DIED YEARS AGO!"

I CAN'T BELIEVE
THERE ARE STILL SO
MANY PEOPLE DOWN
THERE, SURPRISE! I
THOUGHT THEY'D
HAVE GONE!

LOOK AT THEM, THEY'RE THE
HOMELESS, THE PRISONERS,
THE BUSKERS, THE 'TOO OLD TO
PACK UP AND MOVE'... THE ONES
WHO GOT LEFT BEHIND...

"THE ONES I
KILLED..."

I'M GONNA HAVE A QUICK
LOOK AND SEE WHAT'S UP THIS TUNNEL.
JUST STAY THERE AND TALK TO LITTLE
TIMMY FOR A MINUTE.

TALK ABOUT
WHAT?

I DUNNO, TALK ABOUT
KIDS' STUFF -- SKATEBOARDS,
SWEETS, BOYEYS --
YOU REMEMBER...

OKAAY...

HI I'M
MARTHA. WHAT'S
YOUR NAME?

KIPE.
MY NAME IS
KIKE.

SO... UH... KIKE... HOW YOU
GETTING ON WITH YOUR "HAPPY
SCOWS" AND ALL THAT?

THEY'RE SCATTERED
HOWWS AND THEY'RE REALLY
TRICKY, SO BE QUIET!

ODD, LOOK!
THERE'S THE
PARLIAMENT
BUILDING! AND
THERE'S THE PRIME
MINISTER IN HIS
OFFICE!

CAPTAIN
GOES DOWN WITH
THE SINKING
SHIP, EH?

WAVE,
SUGARPEA,
WAVE!

WHAT N
THE NAME OF
CHAOS AND
CALAMITY IS
THAT?

THAT... IS THE
RETIRED EX-PRIME
MINISTER **BARONESS
HELLYER**, AND HER
LADY-FRIEND, FLYING
THROUGH THE CITY IN
SOME SORT OF...
WINGED CHARIOT...
SIR.

THEY APPEAR
TO BE WAVING, SIR.
SHOULD I WAVE
BACK?

TURN AWAY
CHALMERS. I WANT
TO FACE THE END OF
THE WORLD WITH MY
SANITY INTACT...



CAN'T WE
SLOW DOWN A
BIT? IT'S GIVING ME
A FUNNY FEELING
IN MY TUMMY!

THE CITY'S FULL
OF HIGH BOLIAK -- WE
DAREN'T SLOW DOWN,
SWEETLEAF.

WHY DON'T
YOU HAVE
ONE OF YOUR
PEPPERMINTS,
EH?

LIGHT AT
THE END OF THE
TUNNEL...

LET'S HAVE A
LOOK THROUGH THE
ROUND WINDOW.

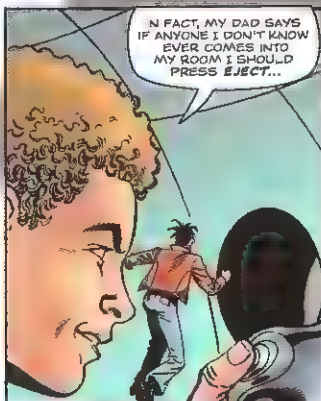
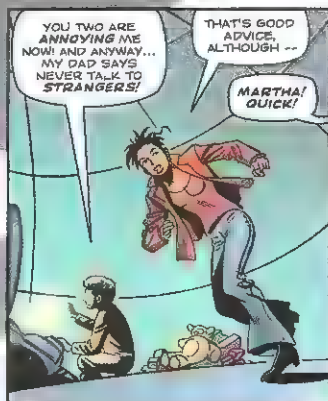
MARTHA!!

AWWW I MISSED!
YOU TWO ARE
DISTRACTING ME!

I THINK...

I KNOW.

WHERE
WE ARE!





TV PREVIEW

EPISODES 4 & 5:

DALEKS IN MANHATTAN EVOLUTION OF THE DALEKS



AS SELF-EXPLANATORY EPISODE titles go, *Daleks in Manhattan* takes some beating. Reminiscent of last year's *Snakes on a Plane* – a movie about snakes, on a plane (it was!) – you would be forgiven for thinking that *Daleks in Manhattan*'s bluntly descriptive title says it all, that you know pretty much what to expect from this two-part *Doctor Who* adventure. It has Daleks in it. They're in Manhattan 'Nuff said?

Well, no. Its matter-of-fact title may defy deconstruction, but *Daleks in Manhattan* – written by the longest serving of the show's four script editors, Helen Raynor – is far from predictable. The Daleks are at once less like and more like Daleks than they've ever been, the cliffhanger is as genuinely shocking as it is startlingly inventive, the *Doctor Who* visual effects team's capacity to turn twenty-first-century Cardiff into 1930s New York is so astounding that the pause button on your remote may become eroded from over-use, and a strange and wonderful love affair underlies a twisty-turny plot that takes Series Three's greatest preoccupation, an exploration of what it means to be human ("Human" or "Non-human" insist the Judoon, Shakespeare is "the most human human" that ever lived; a brave new world for humankind in New New York; in a few weeks' time, even

the Doctor becomes human), to the next, terrifying stage.

Oh, and there's a musical number. A fully-blown song-and-dance routine. Don't worry, though, it works.

"I saw the finished version of Episode 4 yesterday," enthuses Helen. "I was seeing virtually all of the effects and CGI for the first time, and, yes, it is absolutely still possible for me to get caught up in it – thank God, because the other instinct is to sit there and think of all the things that you'd do differently. The moment where Mr Diagoras meets Dalek Sec was quite a shock! I'd always wanted it to be visceral and gruesome – and it certainly is! I was really caught out by Frank's capture in the sewers, too. The P g Men are so brutal."

There's always a satisfying 'classic' *Doctor Who* feel about a period adventure, and so much about the Daleks ("from their design to the 'sub-fascism'," observes Helen) feels right at home in the 1930s. "I know we say Thirties, but actually it's the year 1930," she points out. "I was very influenced by horror

firms of the time, especially *Frankenstein* – no prizes for spotting that one – so creepy sewers, snowgirs in peril, and lab experiments all fell into my lap."

One of *Doctor Who*'s best directors, James Strong, adds some show-stopping glitz and glamour to proceed rigs, which are, at times, a quantum leap – or Emergency Temporal Shift – away from his Series Two episodes, *The Impossible Planet* and *The Satan Pit*. "I wanted to give *Daleks in Manhattan* a different feel to the last two that I did," he confirms, "which were gritty, and dark, and atmospheric, and moody. I was extremely fortunate to get two such exciting episodes for my first *Doctor Who*, so the challenge this time was not to try to top them but to do something different. I didn't want to repeat what we did last year. It was a challenge to make them just as cinematic and exciting, but without having to rely on spooky corridors, and monsters, and guns and stuff – although there's a fair bit of that as well, actually! This is 1930s New York, and I wanted to play on that

"I was trying to connect to my childhood reaction to the Daleks – that sickening, scary lurch in the stomach..."

Hollywood mat nee, widescreen cinema sort of look – lots of wide angles, lots of colour, very showbiz. It's got that kind of Americana feel to it. We looked at films of the period – *Sunset Boulevard*, *Come with the Wind*, Billy Wilder and John Ford classics, all those Busby Berkeley musicals of the Thirties – and, in our own little way, we tried to give *Daleks in Manhattan* that sort of feel. It was an opportunity for me to try something completely different."

"James is Mr Film," chuckles Helen. "He always sets out to make a film for telly, and so he's hugely ambitious for the episodes. You can see that everywhere, from locations to casting to individual shots."

"There's no such thing as 'can't be done' on *Doctor Who*," James insists. "Anything is possible. It was always going to be set in New York in the Thirties, and you do think, 'How the hell do we do this?' Luckily, we managed to do some filming in New York, without the principal cast – p a t e shots, basically. A lot of the architecture hasn't changed since then, so the benefit of going to New York to shoot material that's specific to our episodes, and our shots, was essential. There's nothing like the real thing. You believe that you're there, cos actually we were there."

"Limitations?" wonders Helen. "To be fair, no one wagged fingers at me to start with, and I wrote some wildly over-ambitious stuff in the first drafts as a result. That'll teach them! I reined in subsequently, but I knew from the start that street scenes were going to be horrendously expensive and difficult to realise, so I concentrated on getting the most out of locations that were key for the story. But I don't want to congratulate myself too much. I think building large chunks of the Empire State Building was a huge task for everyone."

"It's all about scale and size," says James. "We're tackling Thirties New York from an interesting angle. You could have gone with gangsters, or prohibition or whatever, but we're doing the Empire State Building. It's an epic adventure."

IN PREPARATION FOR writing the scripts, Helen watched some 1980s Dalek adventures, which "was great fun," she says, "and very instructive. I evolved a kind of list of things that I think work brilliantly for Daleks, and things that are less successful. I was trying to connect to my childhood reaction to the Daleks, too, rather than watching them as a critically distanced adult – remembering what gave me that scary,



sickening lurch in my stomach. There's such a sense of ownership for British audiences and fans, for the Daleks.

fee. fiercely protective of them. It's a big responsibility. Russell T Davies' main advice was that the Daleks have to be incredibly intelligent. The minute that you diminish them as an enemy, you diminish the

BROADCAST
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WRITER
Helen Raynor

DIRECTOR
James Strong

STARRING
David Tennant, Freema Agyeman, Hugh Quarshie, Miranda Raison, Ryan Carnes, Andrew Garfield, Eric Loren, Fik Swann, Alexis Caley, Earl Perkins, Peter Brookem, Ian Porter

IN A NUTSHELL

The Doctor takes Martha to 1930s Manhattan – one last trip in the TARDIS before returning her home. But something is rotten in the state of New York. Why are the poor, the starving, and the huddled masses disappearing, one by one? What stalks the sewers beneath the city that never sleeps? The Cult of Skaro is back – making a brand new start of it in old New York. If the Daleks can make it there, they can make it anywhere. The whole planet is in terrible danger.

QUOTE, UNQUOTE

DALEK: This day is ending. Humankind is weak, you sneither from the dark. And yet, you have built all this.
MR DIAGORAS: That's progress. Gotta move with the times, or you get left behind.

Doctor's fight against them "

Did Dalek vernacular roll off of Helen's keyboard? Did she nail the ingo from the off? Or was it a struggle to get right?

"Language is really important in these episodes," Helen explains. "Dalek Sec has a visionary rhetoric of his own – so I think there's a fair bit of 'untypical' Dalek dialogue in these episodes, just cos of the nature of the story. As regards your more standard Dalek

– personally, I think the less chatty they are, the scarier they are. It preserves the terror of that unique, grating voice. The minute that you start straying near anything that sounds like Dalek small talk, it all goes a bit past 'cne-y anyway. The point is, they don't chat; they're so direct – almost childlike sometimes cos of that, weirdly. Trying to keep them concise was a challenge. Trying to keep myself concise is a daily challenge, though, so I don't know that that's just to do with the Daleks!"

What, then, is Helen's favourite Dalek line in *Daleks in Manhattan*?

"But there are millions of humans, and only four of us. If we are supreme, why are we not victorious?" she says confidentially, and flashes a grin. "Well, someone had to say it."

Daleks in Manhattan? Frankly, irresistible.

BENJAMIN COOK

THE FACT OF FICTION



THE CURSE OF PELADON

EXILED TO EARTH BY THE TIME LORDS, THE Third Doctor falls in with the quasi-military UNIT organisation — and this is why it's often said that early 1970s *Doctor Who* represents a break with the series' pacifist, anti-authoritarian tradition. It's nonsense, of course — whereas William Hartnell's First Doctor, as far back as *The Daleks* (1963-64), was all for fomenting aggression among the peace-loving Thals, Jon Pertwee's Doctor was the first to clearly articulate his disapproval of military methods: in the conclusion of *Doctor Who* and the *Silurians* (1970), for example. But there can't be a clearer repudiation of the idea than *The Curse of Peladon* — because this, the first story in which the Third Doctor escapes UNIT and travels off-world, has, as we'll see, the most blatantly pro-Establishment subtext of the lot!

But there's more going on in *The Curse of Peladon* than a parody of early 1970s politics. In other words, it's a perfect example of the then-producers' view of the series — not least in its resemblance to 'classic' (ie proper) *Star Trek*. The voyages of the USS Enterprise had filled *Doctor Who*'s Saturday teatime slot in 1969, and script editor Terrance Dicks is known to have

encouraged his writers to study its blend of 'human interest' storytelling and adult allegory. On the 'human interest' side, *The Curse of Peladon* gives companion Jo the most sophisticated romance the series had so far attempted — not least in the fact that it's doomed!

It's more instructive still to compare *The Curse of Peladon* to the second season *Star Trek*

episode *Journey to Babel* (first UK tx: 22 June 1970), in which Captain Kirk's crew is tasked with transporting 114 alien delegates to the council chambers of Babel, where said delegates will debate whether or not to admit the miners' new world of Cordian to the United Federation of Planets. But when the anti-admission Tellianite ambassador is assaulted, suspicion falls on the pro-admission Vulcan delegate... until a spy from Orion is discovered, his secret mission to stir up the delegates and doom the conference. Find and replace the proper nouns yourself! The episode also makes much of the fact that science officer Spock, like Peladon, has an alien father and a human mother. (And note that another second season episode, *Amok Time*, sees Kirk and Spock engage in a trial by combat not at all unlike the Doctor/Grun scrap at the end of Episode Three.)

Seen today, the two Peladon adventures begin to look less and less like breaks with the Third Doctor's continuity than forerunners of a more emotionally and intellectually engaging *Doctor Who*: distant relatives of, say, *The End of the World* (2005). Only with ruder looking monsters...

ALAN BARNES





On the planet of Peladon, a mountainside citadel is lashed by lightning.

In his Target Books novelisation, *Doctor Who and the Curse of Peladon* (1974), writer Brian Hayles situates the Citadel atop 'Mount Megeshra'.

Overseen by former Gerry Anderson hand Ian Scoones, the Peladon modelwork was mounted at the small 'puppet theatre' stage at BBC Television Centre over 15-17 December 1971, ahead of all other recording.

Inside, Chancellor Torbis (Henry G. Lambert) tells the young Prince Regent (David Troughton) that all of the delegates from the Galactic Federation have now arrived – all, that is, except the delegate from Earth.

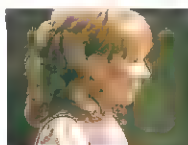
21-year-old David Troughton was, of course, the eldest son of Second Doctor actor Patrick Troughton, and had made fleeting appearances in *The Enemy of the World* (as one of the Guards at Kanowa, uncredited, 1968) and *The War Games* (as Private Moon, 1969). At the time of *The Curse of Peladon*'s production, he shared 'digs' with future Doctor Col. Baker... and was fancied by current companion Katy Manning. (There's a sitcom in that.)

High Priest Hepesh (Geoffrey Toone) warns that should Peladon join the Federation, as his brother Torbis proposes, the curse of Aggedor – a mythical beast that protects the throne – will surely be brought upon them.

Rarely has a *Doctor Who* story been so precisely of its moment. (Or, it has to be said, so ferociously pro-Conservative.) On Saturday 22 January 1972, one week exactly before transmission of Episode One, British Prime Minister Edward Heath signed the Treaty of Accession at the Palais d'Egmont, Brussels, paving the way for the United Kingdom's formal entry into the European Economic Community (EEC, or 'Common Market' in common parlance), the forerunner of the EU. The subtext of *The Curse of Peladon*, in which the proud sovereign state of Peladon is negotiating for entry into the political and economic Galactic Federation bloc, despite considerable opposition from both within and without, speaks for itself.

Bit of politics: British governments had been jockeying to enter the EEC ever since the ink had dried on the Treaty of Rome binding its founding six members – France (*bien sûr*), West Germany (as was), Italy, Belgium, Holland

■	TITLE
■	SOURCES
■	SCRIPT
■	SHOOTING
■	CAST & CREW
■	CONNECTIONS
■	EDITING
■	MUSIC
■	SPECIAL EFFECTS
■	MONSTERS
■	VILLAINS
■	NOVELISATION
■	OOPSI
■	SPECULATION



▲ Top right: The TARDIS lands in a precarious position...

▼ King Peladon and High Priest Hepesh.



and Luxembourg – in 1957. But the United Kingdom's entry had been vetoed by French President Charles de Gaulle in both 1963 and 1967, and it wasn't until after de Gaulle had been succeeded by Georges Pompidou (in 1969), and the virulently pro-European Tory sailor Heath had berthed himself at 10 Downing Street (in 1970), that negotiations could reasonably restart. The four *Curse of Peladon* scripts were commissioned on 14 May 1971 and delivered between 26 May and 28 June. It's perhaps not such a coincidence, therefore, that Episode One was written during a 12-day period that included the single most important turning-point in Britain's quest to join the EU: the Anglo-French summit at the Elysée Palace in Paris over 20-21 May '71, following which Pompidou declared that he would not block a third British bid. It's this specific moment, surely, that *The Curse of Peladon* commemorates.

So who are these characters? Bachelor Peladon, with his back-combed bouffant, can only be a Ted Heath. Since Hepesh can't be a Harold Wilson – he's one of Peladon's closest advisers – he must surely represent the small cadre of anti-Europeans within Heath's own flanks: Enoch Powell, maybe?

The pro and anti debate continued throughout *The Curse of Peladon*'s production, recording (one episode a night at Television Centre, on 17-18 January and 31 Jan-1 February 1972) and transmission. Matters came to a head with the crucial second reading of the EU Accession Bill in the House of Commons over 15-17 February 1972 (two days before transmission of Episode Four), when the Government prevailed with a majority of just eight in favour (309 for; 301 against, including Enoch). The Bill was granted royal assent on 17 October 1972, and Britain joined the EEC on 1 January 1973.

Outside the throne room, Torbis is killed by a creature glimpsed only by Peladon's mute bodyguard, Grun ('Gordon St C air') – who points to a representation of the horned Aggedor. According to Hepesh, Aggedor's spirit has risen again...


The Curse of Peladon was a cut-and-shunt job, cannibalised from elements of two story ideas submitted by Brian Hayles: its structure and contained setting from *The Shape of Terror*, a murder mystery bound to the confines of a research station on the planet Medusa Centaurus; and some of its monsters from *Doctor Who and the Brain-Dead*, in which the Ice Warriors attack Earth with their brain-freezing Z-beam. Hayles came away from a meeting with producer Barry Letts and script editor Terrance Dicks on 1 March 1971 with the bare bones of







The Curse of Peladon's plot, noting – explicitly – that the Royal Beast was akin to 'the Hound of the Baskervilles'. Arthur Conan Doyle's *The Hound of the Baskervilles*, a Sherlock Holmes adventure first serialised in *The Strand Magazine* between August 1901 and April 1902, begins with an account of the death of the elderly Sir Charles Baskerville, whose heart gives out after a nocturnal encounter apparently involving the spectral dog that first killed a Baskerville heir at the time of the English Civil War. This history is related in Chapter Two, *The Curse of the Baskervilles* – and it's worth noting that Serial MMM's second working title (after *The Curse*), was *Curse of the Peladons*. Torbis' death by the 'risen again' Aggedor is roughly analogous to the death of Sir Charles, and sets up the 'supernatural' event eventually debunked by the hero's science, but that's where the *Baskervilles* comparisons end – unlike Doyle's villain Stapleton, Hepesh isn't seeking to murder the titled heir outright. (For a full-on *Doctor Who* *Baskervilles* pastiche, see John Peel's *Missing Adventure*, *Evolution* [Virgin Publishing, 1994].)

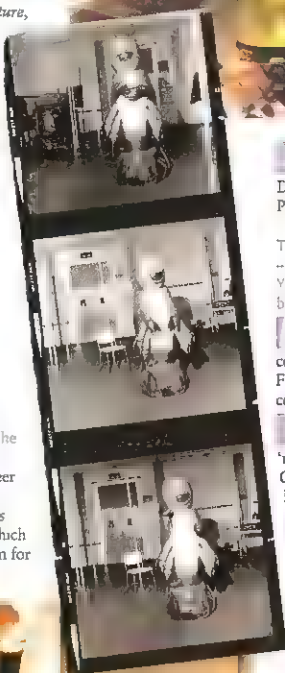
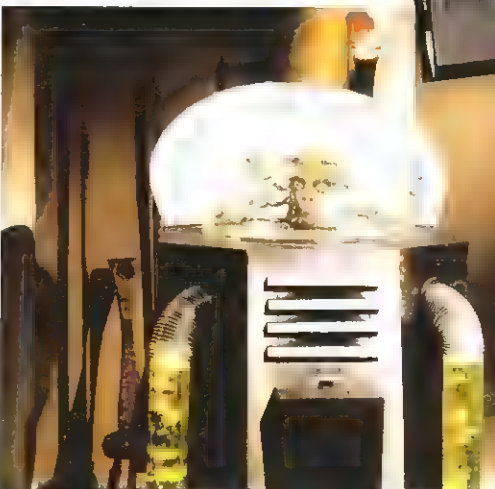
The TARDIS lands on the sheer face beneath the citadel, the Doctor (Jon Pertwee) having persuaded Jo Grant (Katy Manning) to accompany him on a 'test flight' from Earth... despite her having made a date with UNIT Captain Mike Yates


 The 'Yates date' line was inserted by script editor Terrance Dicks to account for the uncharacteristically glam costume given to Katy Manning by designer Barbara Lane.

 All that's happening at UNIT HQ while the Doctor and Jo are away – the Brigadier joining forces with the Master, no less – is related in *Doctor Who: The Face of the Enemy*, a novel by David A McIntee (BBC Books, 1998)


The Doctor pockets a faulty component (the 'interstitial beam synthesiser') and they exit the ship – which promptly tips over and plummets down the mountainside, leaving them no option but to climb to the citadel above.


 The TARDIS survived its tumble off a sheer precipice (with its crew inside) in a literal cliffhanger bridging *The Rescue: Desperate Measures* and *The Romans: The Slave Traders* (both 1965), which perhaps explains the Doctor's relative lack of concern for his ship.





 The mountainside scenes were pre-filmed at the BBC's Television Film Studios at Ealing on 16 and 17 December 1971, with stuntman Terry Walsh doubling Jon Pertwee in places.

The newly-arrived Federation delegate from Alpha Centauri – a one-eyed, six-armed hermaphrodite (Stuart Fell, voiced by Ysanne Churchman) – is alarmed by news of Torbis' death, but Peladon tries to calm its fears.


 Dialogue cut from this scene during editing underlined the fact that Peladon's formal coronation will not take place until the planet has achieved Federation membership, demonstrating the young regent's commitment to his cause

 Alpha Centauri's yellow cape was a last-minute addition, director Lennie Mayne thinking the 'undressed' creation way too penile in appearance. Centauri's bulbous, one-eyed, vein-crossed head was worn by stuntman Stuart Fell like a hat.

 In Hayles' novelisation, Centauri's body is coloured an "indescent turquoise" (not green) – but changes colour according to its mood. Here, for instance, its tentacles ripple uneasily, "their colours changing to a milky blue in sure indication of alarm"; later, it's described as "palpitating green and blue" and "fluctuating wildly from mauve to pale green".

 If Earth is a "remote and rather unattractive planet", as Alpha Centauri claims, Centauri's people can't get out much – the Alpha Centauri system is a cosmically piffing four million light years from Earth, which Peladon says is "many" light years away from his own planet. Arcturus, by comparison, is a whopping 37 million light years away from Earth, give or take. Quite where this puts Peladon is anyone's guess, but Earth's distance from Peladon can't alone account for the its delegate's lateness (as Peladon suggests) – Mars, home to the Ice Warnors, is Earth's next-door neighbour!

Stopping, exhausted, on a narrow ledge, Jo finds a tunnel leading into the mountain itself...

 The Doctor was given a line to cover the fact that he and Jo hadn't been rained on, despite the lightning ("Continuous sheet lightning but no rain. Weird"), but this was cut for time. Hayles' novelisation gives this insight to Jo instead: "... all that sheet lightning and thunder and wind – but no rain? ... I just wonder if we're still on Earth, that's all." (They're both wrong: the phenomenon of 'dry lightning' – where warm air evaporates falling rain before it reaches the

THE CURSE OF PELADON

ground, causing a 'waterless storm' – is responsible for many wild fires, particularly in the western USA.)

Hepesh takes Alpha Centauri to the delegates' conference room, where it encounters the delegate from Arcturus (Murphy Grumbur, voiced by Terry Baile), a weird, quivering organism housed in a protective globe atop a locomotive unit fitted with a heat ray.

In Hayles' first draft, Arcturus' weapon was tried out on a statue, not an urn.

In the tunnel, the Doctor and Jo pass a shrine dedicated to Aggedor. In the citadel, Peladon asks Hepesh that since it was he who invited the Federation delegates – why was it that Torbis died, and not him?

In Hayles' novelisation, Peladon's human mother is named 'Ellua'.

A significant scene was cut from the broadcast version: here, Hepesh draws Grun (hitherto dumbly loyal to the Prince Regent) into his plotting, persuading the mute that since Aggedor spared his life, he's now beholden to do as Aggedor would wish, and protect Peladon from the delegates. In the novelisation, Grun then kneels to kiss Hepesh's ring, "a huge jewel carved into the form of Aggedor's face". With this scene omitted, the transmuted version gives the impression that Hepesh and Grun are in cahoots from the off, making Grun's change of loyalties in Part Four seem rather out of the blue. Hayles' story breakdown, delivered in the Spring of 1971, had Hepesh hypnotising Grun to do his bidding.

An ominous growling close by drives the Doctor and Jo into an apparent dead-end – albeit one lit with a torch, which works as the mechanism to open a doorway into the citadel.

A short scene in which Hepesh collects Arcturus and Alpha Centauri from the delegates' room was cut for time. Hayles' novelisation expands on this, with Centauri twittering his disapproval of the citadel's décor ("And have you seen the colour scheme in my living quarters?"), much to Arcturus' disgust ("We are here... to bring order and political unity to this planet – not to decorate it like a Centaurian fun-palace!").



▲ Hepesh (Geoffrey Toone)

Opposite top: The Doctor tries to rewire Arcturus' systems.

Alpha Centauri practices prancing about in the BBC rehearsal rooms.

Opposite below: The delegates from Arcturus enter the conference room.

Jo (Katy Manning) tries to persuade Alpha Centauri (Stuart Fell) and Ice Lord Izlyr (Alan Bennion) to help the Doctor...

The Doctor and Jo hide as an alien passes by – which the Doctor recognises as an Ice Warrior, native to Mars. They try to turn back, but are arrested by Peladon's guards. Ice Warrior Ssorg (Sonny Caldinez) and his superior, Ice Lord Izlyr (Alan Bennion) join the other delegates in the throne room...

Despite having played Ice Warriors in both the creatures' début, *The Ice Warriors* (1967) and their return appearance, *The Seeds of Death* (1969), Sonny Caldinez was not the first actor contracted to play Ssorg – he replaced one David Purcell on 9 December 1971. Alan Bennion had played Slaar, the only other Ice Lord seen to date, in *The Seeds of Death*.

... where Hepesh describes the curse of Peladon: how the spirit of the now-extinct Royal Beast Aggedor will rise to defend Peladon when a stranger appears to threaten the kingdom. Then the Doctor and Jo are brought in...

The ensuing Jo/Peladon romance is given a decidedly Oedipal twist in Hayles' novelisation: "[Peladon's] gaze fell most intently upon Jo who... managed to look both elegant and beautiful. And it struck both Peladon and Hepesh that this Earth-alien had the face and form of Ellua, long dead." Gah! Ick! Ugh! Don't go there! (Etc.)

Izlyr mistakes the Doctor for the (delayed) Earth delegate. Seeing Jo, Hepesh warns that only females of royal blood may enter the throne room, on pain of death. The Doctor introduces his companion as 'Princess Josephine of TARDIS' – an observer, Grun – meanwhile, has slipped away from his master's side, and prepares to dislodge a statue of Aggedor from a balcony outside. The squabbling delegates prepare to adjourn to their conference room – but as they file out, the Aggedor statue above topples over...

The Doctor bundles Alpha Centauri and the Ice Warriors forward, saving them. As Grun makes himself scarce, Hepesh blames the spirit of Aggedor. Arcturus proposes cancelling the conference, but Peladon recalls the delegates to the throne room. Prompted by the Doctor, Jo slips behind the curtain leading to the balcony, and uncovers a small metallic object...



THE FACTS OF THE MATTER

Q Are the big footprints beside really supposed to incriminate Ssorg, as the later scene in which the Doctor muses that "only Ssorg's strength could have shifted that statue" suggests? (Even Jo has the wit to point out that Ssorg was with them at the time – and the Doctor should know, having saved Ssorg's life when the statue fell!) Was Grun really carrying a lucky Ice Warrior's foot (or whatever) with which to falsely condemn Ssorg? Or – since the footprints are never actually explained, unlike the trislicate key – has the Doctor jumped to the wrong conclusion? Famously, the second chapter of *The Hound of the Baskervilles* concludes with the deathless line, "Mr Holmes, they were the footprints of a gigantic hound!" If this is what Brian Hayles is alluding to, perhaps they were (or were supposed to be mistaken for) Aggedor's footprints.

Jo sneaks back as the delegates adjourn. Peladon asks Jo to remain, but when it becomes apparent he wants her as a political ally, she rebuffs him, saying she's "strictly neutral".

A Here, Peladon talks of the values – justice, compassion and love – he learned from his mother, whose back-story is spelled out in *Legacy*, a *New Adventures* novel by Gary Russell (Virgin Publishing, 1994). Although the bulk of the book is set 150 years after the events of *The Carse*, its first chapter delves deep into



Peladon's history – beginning with the young King Sherak, first monarch of Peladon, being saved on a trip to the dark side of Mount Megashra by one of the fabled Aggedors, which is thereafter named the Royal Protector. Many generations later, a spaceship carrying Eilua, Princess of Europa (Jupiter's moon – or a sly reference to the European intrigues that inspired *The Carse*?), crashes on Peladon. She marries young King Kellian, and inspires Kellian's bid to join the Federation – a process completed by their son, Peladon, who succeeds to the throne aged 12, Kellian having died in a hunting accident.

In the Temple of Aggedor, Hephesh orders Grun to destroy the Doctor. Elsewhere, the Doctor identifies the object found by Jo as an electronic spaceship's key made of trislicate – a mineral found only on Mars, making the Ice Warriors prime suspects.

Q Since the sequel *The Monster of Peladon* (1974) takes us inside Peladon's own trislicate mines, the Doctor's reasoning is rather dubious!

A distant alarm calls the Doctor and Jo to the delegates' conference room, where Arcturus is in trouble: the servo-junction cube from his life-support unit has been removed. Izlyr, Alpha Centauri and Hephesh arrive just as the Doctor is completing an emergency rewiring of Arcturus' systems. Jo searches the delegates' rooms, finding the missing cube in Izlyr's quarters, but is discovered by Ssorg – who accuses her of trying to incriminate Izlyr. He leaves, locking her in.



Q Doctor Who fandom has long been amused by the fact that there's only one bed in this room, hunting at hot Warrior-on-Warrior action, but it's made clear that these are Izlyr's quarters. True, there's no mention of Ssorg being berthed elsewhere, and he comes and goes as he pleases... but it's a free galaxy, right? (Come to think of it – Izlyr's definitely a Lord, but where's it spelled out that Ssorg is male?)

In their previous appearances, Ice Warriors came with sonic weaponry attached, but here Ssorg picks up a rifle of sorts – indicating that the Martians have indeed changed their ways, to a degree.

Now we've already established that Peladon is Ted Heath. The Warriors are ancient enemies-turned-allies, who've revoked their martial past... they're the French, post-de Gaulle, of course! As for Arcturus... former industrial giant, its mineral wealth running out... he's most likely German. Which makes cowardly bureaucrat Alpha Centauri a slur on the entire Belgian nation. Probably.

Arcturus recovers, but cannot remember who attacked him. Outside the conference room, Grun stops the Doctor, beckoning him away. While Izlyr relates to the other delegates his suspicion that the Doctor is plotting to marry 'Princess' Jo to Peladon, giving Earth an unfair advantage within the Federation, Jo contrives to escape Izlyr's quarters by the window, picking her way across a treacherous ledge...

Q Jo's footwear changes in the cutaway shot where she accidentally dislodges part of the ledge – her shoes are still pink, but they didn't have buckles before!

Intimating that Jo's in trouble, Grun leads the Doctor into the secret passage. Back indoors, Jo blunders into the living Aggedor (Nick Robb), and takes flight.

Q From the outset, Hayles had imagined Aggedor to be more "ape-like" than ursine – which makes the subsequent demonstrations of the creature's (admittedly low) intelligence fractionally more credible. It might also suggest that the Royal Beast could have been an ancestor of the Peladons themselves – a 'mad relative' in the attic, so to speak, which would fit well with the story's Gothic melodrama trappings.

▲ Top 'Princess' Josephine Grant.

▲ Above: The delegates find that Arcturus has been attacked.

▼ The ferocious Aggedor – easily pacified by Venusian lullabies!



THE CURSE OF PELADON

In the tunnels, the Doctor and Grun hear the creature's roar. Grun flees. Jo runs into the Ice Warriors, but Ssorg can find no trace of the monster. While Aggedor chases the Doctor, Jo tells Jo that removing the part from Arcturus' life support unit could not have killed him, merely put him in a coma. The Doctor arrives in the Temple of Aggedor - but is confronted by Hepesh, who accuses him of sacrilege.

These weird laws about desecrating Aggedor's temple would appear to have been repealed - or forgotten! - by the time of the sequel, *The Monster of Peladon* (1974).

The Doctor is taken to the throne room, where the delegates of Peladon pronounce the letter of his planet's law: to desecrate the temple is punishable only by death.

EPISODE THREE

The Doctor claims ignorance, but Peladon knows of no secret tunnels beneath the citadel. Izlyr asks Peladon to pardon the Doctor - but Arcturus confirms Hepesh's assertion that under Federation law, the delegates cannot intervene. Jo pleads with Peladon, who offers the Doctor an alternative: trial by combat, at dawn, versus the King's Champion - Grun.

The Target Books retelling has Peladon dredging up a memory from his youth to spare the Doctor: "A word of command and the servant would have been slain; but at his mother's quick intercession, he had held his hand, and decreed a far lesser punishment. Years later, that same servant had died, valiantly defending his royal master against a ravaging wolf; a life given willingly to a purpose - not wasted by a moment's thoughtless anger."

The Doctor is led away. Peladon relates to Jo the qualities he learned from his human mother - justice, compassion and love - and asks her to marry him. Jo runs out. Hepesh offers the Doctor the chance to escape - he will not be stopped if he follows a map leading him to his recovered TARDIS. He fears Federation reprisals against Peladon should the Doctor be killed - but lets slip that he does not stand alone...



Hepesh states that under Federation law, the delegates are forbidden to intervene in the Doctor's fate. Gasp!

The Doctor builds his spinning whatsit... "Aroon, aroon, aroon..."

Novelist Anthony Burgess summed up the fears of 1971's most fervent anti-Europeans when he wrote that "England is to be absorbed, her own distinctive character sordoned, and the end of a great Empire be completed in the bastardisation of a great empire-building nation." Sentiments that Hepesh - who here gives voice to his conviction that "The face of Peladon will be changed, the past swept away" - should his planet join the Federation - would surely have appreciated.

Jo meets with the delegates who, despite the possibility of war against Peladon, resolve to do nothing to save the Doctor... who's building a rod-like device with a spinning mirror.

It's never stated, but are we supposed to think that the Doctor has used the faulty 'interstitial beam synthesiser' taken from the TARDIS in Episode One here? It's a blatant *non sequitur* otherwise! (The device might just be a new sonic screwdriver, but it doesn't tally with the screwdriver seen in the following adventure, *The Sea Devils* - shot before *The Curse of Peladon*.)

Izlyr tells Jo that since the Doctor saved him from the falling statue, he means to save the Doctor. Arcturus, however, is eavesdropping on their conversation. Hepesh orders the Guard Captain (George Gills) to search for the Doctor - and to kill him if he resists arrest. In the tunnels, the Doctor comes across Aggedor...

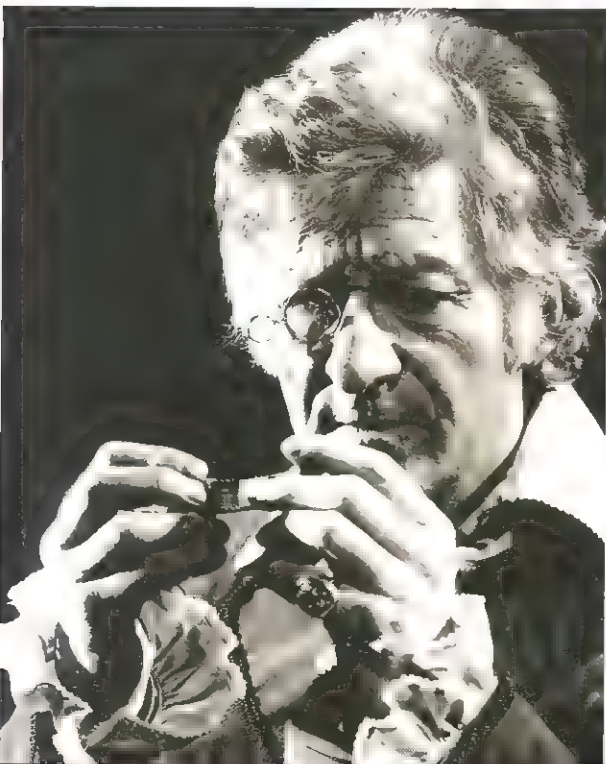
It's not clear on screen, but the novelisation underlines the fact that Hepesh's map "had been deliberately drawn to lead him straight to Aggedor."

The Doctor has mesmerised Aggedor with his spinning whatsit, and is calming it with a Venusian lullaby when Jo arrives with a blazing torch, causing the beast to flee.

The Doctor was scripted to pacify Aggedor with a Buddhist chant - "Om, mane, padme, hum" - but in the event he resorted to the alien lullaby *Klokleda partha memm klatch*, used to similar effect on the animate gargoyle Bok in *The Demons* (1971) but two stories previously, and sung to the tune of the Christmas carol *God Rest Ye Merry Gentlemen* (c1833).

Izlyr confronts Hepesh in the throne room, demanding to know what's happened to the Doctor and Jo - who then show up moments later. But the Doctor has no proof of his encounter with Aggedor, and must now face trial-by-combat.

Hayles' Target text bridges the jump to the trial-by-combat sequence with three brilliant scenes not





WHERE ELSE HAVE THEY...

HENRY GILBERT (d 1973)

Tobias

TV appearances include *Danger Man: I Can Only Offer You Sherry* (1966) as Seghir; *Adam Adamant Lives! The Deadly Bullet* (1967) as George Mantoni; *The Champions: Twelve Hours* (1968) as Drobnic; *Sir Arthur Conan Doyle's Sherlock Holmes: The Dancing Men* (1968) as Dr Armstrong; *Jason King: A Page Before Dying* (1971) as Schultz

GEOFFREY TOONE (1910-2005)

Hepesh

Other Doctor Who appearances *Dr Who and the Daleks* (movie, 1965) as Temnosus, **TV appearances include** *The Persuaders! The Time and the Place* (1971) as The General; *The New Avengers: The Tale of the Big Why* (1976) as Minister; *Only Fools and Horses: A Touch of Glass* (1982) as Lord Ridgemere. **Film appearances include** *The Terror of the Tongs* (1961) as Jackson

DAVID TROUGHTON (1950-)

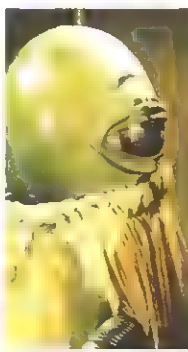
Peladon

Other Doctor Who appearances *The War Games* (1969) as Moor, **TV appearances include** *Survivors: Lights of London* (1976) as Stan, *A Very Peculiar Practice* (1986-87)/*Screen One: A Very Polish Practice* (1992) as Dr Bob Buzzard; *Sharpe's Eagle/Sharpe's Rifles* (1993) as General Sir Arthur Wellesley

hinted at in the TV version. In the first, Jo calls on Grun in his official quarters, where – despite the fact that her knees are “wobbling like jelly” – she commands Grun to kneel. Her face takes on “a regal bearing” as she tells him that Peladon has proposed to her, but if the Doctor is killed, his consent could not be granted – and the wedding would be off: “... I think you are aware that will make your royal lord... quite desperately unhappy.” Alas, Hepesh shows up to prevent the wobbling Grun from wavering further.

Next, the Doctor and Ssorg are seen in Peladon's armoury, the Ice Warrior helping to kit out the Time Lord for the fight. “I knew your ancestors well, old chap,” the Doctor tells Ssorg. “They were great warriors, bred for battle, and you're the culmination of their greatest qualities.” When Ssorg frets that Grun will kill the Doctor, the Time Lord replies (after the boxer Muhammad Ali): “Float like the butterfly, sting like the bee,” and launches into “his own variation of the Ali shuffle.”

Finally – and most substantially – Peladon visits the Temple of Aggedor, where he threatens the beast's statue thus: “Your title, once honoured, is now another name for death. I say there shall be no more killing in your name. This dawn, an alien fights for his life... If he dies, understand this: all images of Aggedor shall be cast down, and your shrines and temples walled up with the heaviest stones. All mention of your name shall be forbidden!” His speech is overheard by Hepesh, whose protests are put down firmly by Peladon: “You heard my words. They were addressed to my servant, Aggedor. You in turn are his servant, and my subject!”



▷ Alpha Centauri in his rather fetching cape.

▼ King Peladon (David Troughton) asks Jo to marry him...

▷ Opposite top. The Doctor and the delegates work out who is really behind the conspiracy...

The Doctor and Grun descend by rope into a sunken arena...

◻ Filmed in the (empty) watercrank at Ealing on Thursday 16 December 1971, with overhead shots used to disguise Pertwee's double, Terry Walsh. (Gordon St Clair, playing Grun, was a stuntman to start with.)

The delegates watch as they fight first with jagged spears, and soon with their bare hands. Eventually, the Doctor contrives to trap Grun in netting – then releases him. Peladon declares the fight over. Suddenly, Arcturus' weapon emerges from its locomotive unit. A pulsing ray is fired...

... as Ssorg destroys Arcturus before Arcturus can kill the Doctor.

◻◻◻ Weirdly, the cliffhanger reprise is re-edited to remove the shot of Arcturus' weapon appearing, making it unclear that Ssorg was acting to save the Doctor. The cliffhanger itself tries out the same trick used in the previous year's *The Mind of Evil* (1971), where Episode Five shows the villainous Mailer holding the Doctor at gunpoint, and a shot being fired... which is revealed the next week to have come from the gun of a third party, the Brigadier, and it kills the bad guy outright. Only it's not as well done the second time around...

◻ The Ice Warriors' weaponry has changed since the time of *The Seeds of Death*, their ‘rippling mirror’ effect having gone, concentric red circles showing instead.

Hepesh exits. In the throne room, the Doctor and the delegates figure out Arcturus' and Hepesh's conspiracy: the attack on Arcturus was faked, and incriminating items planted on the Ice Warriors. ‘Aggedor’ is a surviving example of its species, captured and trained by Hepesh.

◻ And the Doctor knows this... how, exactly?

Arcturus and Hepesh had a deal to trade Peladon's minerals with Arcturus' mineral-depleted planet.

◻ And the Doctor knows this... how, exactly?

If Hepesh were to accuse Ssorg of murdering Arcturus, the members of the Federation might end up at war; but Peladon cannot remove Hepesh from office without risking civil strife. Having caught the Doctor's eye, Grun sneaks out. The Doctor follows. In the tunnels, Hepesh and the Guard Captain are plotting to invade the throne room; Grun confronts them, but gets knocked co.d. The delegates vote to support Peladon against Hepesh by calling upon their orbiting spacecraft for ‘assistance’ – but their communicators have been sabotaged. The Doctor finds Grun, who indicates Hepesh's plan to take over the citadel. Then Aggedor approaches...

◻ Handy that Peladon uses an Earth alphabet, or Grun couldn't trace an ‘H’ for ‘Hepesh’ in the dirt!





Hepesh's men overpower Peladon's guards in the throne room. Hepesh orders Peladon to return to the ancient ways of his people, else the royal line will meet an ignoble end.

The throne room rumble earned the stunt group Profile – set up by Pertwee stand-in Terry Walsh, who'd defected from the regular HAVOC group – its only Doctor Who credit

While the Doctor calms Aggedor as before, Hepesh orders the delegates, plus Jo, to the throne room – and has no sooner instructed them to tell their masters that Peladon wants nothing to do with their Federation than the Doctor enters, leading Aggedor by the horn. Hepesh uses a torch to goad the beast to kill the Doctor, but is killed by its flailing claw. Peladon declares that Hepesh's insurrectionists will not be punished, and that the memory of this unhappy day will be wiped from their history. Later, the Doctor shows Jo the recovered TARDIS in the conference room. The Time Lords, thinks the Doctor, must have arranged for them to arrive at such a crucial moment in Peladon's history.

The Time Lords' reasoning is spelled out in the *New Adventures* novel *Legacy*, in which three Gallifreyan spooks (among them Chancellor Goth from *The Deadly Assassin*, 1975) discuss a predicted timeline in which Acturus' meddling on Peladon causes the death of Alpha Centauri – an event which causes the Federation to fall apart, affording the Daleks the opportunity to dominate the galaxy with their Time Destructor (a link to *The Daleks' Master Plan*, 1965-66): "One of the ironies is that the primary Acturan homeworld is totally vaporized in the first minute of hostilities."

They've no sooner agreed to stay on for Peladon's coronation than Aggedor bursts in, the beast having become fond of the Doctor. As the Doctor leads Aggedor away, Peladon arrives and asks Jo to stay. She confesses that she's not a real princess, but his proposal still stands. They kiss. The Doctor returns, telling Peladon his officials are looking for him. He departs. Jo cries, but says she'd better return to Earth.

Oddly, the novelisation omits the Doctor concluding that the Time Lords had brought him to Peladon, plus Aggedor's reappearance and, most disappointingly, Peladon and Jo's last meeting. An indication of Hayles' dissatisfaction with this closing sequence – or an indication of his having reached the extent of his word count?

But as they prepare to join the coronation crowd, they see Alpha Centauri, Izlyr and Ssorg in heated debate with a new arrival – the real Earth delegate (Wendy Danvers).

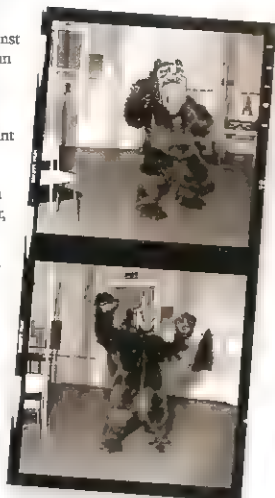
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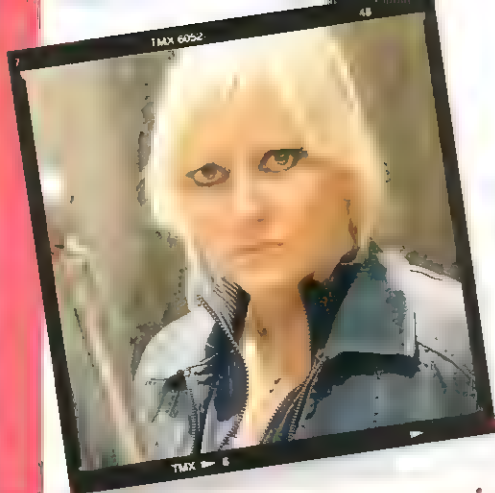


... named 'Amazonia' in the closing credits, but not on screen. Is she supposed to hail from South America, or is she named to suggest a real ball-breaker? (She's 'Madam Chairman' in the Target book.) Amusingly, by the time of Gary Russell's *Legacy*, Amazonia has risen to become Guardian of the Solar System – and has borne herself a son and heir, one Mavic Chen, the Daleks' main ally in *The Daleks' Master Plan*.

The Doctor and Jo return to the TARDIS, planning a trip to see Queen Victoria's coronation. The aliens and the Earth delegate enter the room as the TARDIS fades away...

It's hard to resist the temptation to suggest that sequel *The Monster of Peladon*, in which mutinous miners are manipulated to rise up against the monarchy, was directly inspired by the fact that transmission of *The Curse of Peladon*'s final two episodes was, in some areas, wiped out by power cuts caused by a miners' strike of 9 January-25 February 1972 (blackouts bit from 16 February). Doubtless, the strike influenced Brian Hayles' initial *Return to Peladon* storyline of January 1973, which would have picked up the Peladon saga a short time after *The Curse*. Here, the woman Thalra initially sided with the anti-Federationists lined up against the reigning King Peladon, in part because she was supposed to have been married to Peladon, by arrangement, before Jo Grant came on the scene. The scripts were massively overhauled, making Thalra the dead Peladon's daughter, before *The Monster of Peladon* was recorded between 14 January and 27 February 1974 – slap-bang in the middle of a second miners' strike, of 10 February-11 March. Let's hope no-one decides to make another Peladon sequel anytime soon – the real curse of Peladon is these stories can't help but foretell national crises!





DWM's Tardis Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer 20 selected at random...

Words and Pictures **BENJAMIN COOK**



OUT OF THE **TARDIS**

what had really happened or she'd have gone, "For goodness sake, Camille, get over yourself!" - and my mum said, "No, we haven't got a will. We were thinking of doing one." I said, "Well, can you get on with it, please?" My dad died two months later. It was really sad. However, the woman I saw - the ghost - turned out to be my sister-in-law's neighbour's mother-in-law, who had died six weeks earlier! I described her, and they showed me a photograph and everything,

Who's the best James Bond?

Daniel Craig. He's fantastic. Up until that point,

Have you ever seen a ghost?

I have. It was in 1999, and I was on my way back from a wine bar with my sister-in-law, Jane, who lived in a mews house in Barnes, in a little road by a level crossing. We were at the end of her road, and it was really dark, and there was this woman standing outside Jane's house, halfway down the road. I said, "Look, what's she doing?" And Jane said, "Who?" I said, "That woman standing there." She looked like a cross between Mary Whitehouse and Vivienne Westwood, and she was very well turned out. She had a lilac blouse, a lovely skirt, blue rings - but she was rubbing her hand, and sort of rocking. She looked anxious. The weirdest thing was, I knew from the moment I saw her that she wasn't of this world. I said, "Jane, why can't you see her? She's standing just there." And then this woman melted in front of my eyes! So I panicked, cos I had a babysitter at home looking after my children, and I rang the babysitter. She said, "No, no, everything's fine here." And I spoke to my friend, who's a brilliant clairvoyant, and she said, "If Jane didn't see her and you did, the message is for you." I said, "What message?" She said, "It seems to me that this woman was troubled because you have unfinished business." Well, my dad was quite ill at the time - in fact, he was dying - and my clairvoyant said, "You need to get things tied up before he dies. Have your parents got a will?" I rang my mum in the morning, and said "Mum, I've had a funny dream" - cos I couldn't tell her



Camille Coduri

it was Sean, and I did love Pierce, but Daniel is the man. I mean, the trunks in that shot of him coming out of the sea...! Also, he's a superb actor. He's gorgeous.

How clean are your hands?
Really greasy and dirty. I've butter all over them. And scrambled egg [We're chatting over brunch at the Med Kitchen in Cambridge Circus, London] But I'm always washing my hands. I'm obsessed. That's why they're so shrivelled and knackered!

Can you remember your first fan letter?

I can't, actually. [Do you ever get sent weird ones?] Mmm, yeah – but generally out of love! Someone wanted to meet me on Valentine's Day, at a certain place, at a certain time [It's worth a steak dinner, surely?] Oh, hardly! Ha! How can you say that? Mind you, I've had weird requests from some 'firemen' or something who are at university – asking for my knickers and stockings, and saying that I've got a nice rack! I haven't replied. I won't even be polite about it.

Do you have a favourite pair of pants?
I have a lucky pair of pants. They're really saucy. I won't go into details or this'll end up in *The Sun*, but they're really saucy, and exciting, and they've a 'spit personality', if you like. They make me really happy. [Grins] These are brilliant questions.

What mementoes do you have from your time on *Doctor Who*?
I have the trainers that I wore in the last episode. I go to the gym in them sometimes, cos I do believe that Jackie's trainers give me an extra kick – supersonic power! But I never stole anything. I can't bear theft. What else? I've a sonic screwdriver toy on my bedside table. I got it out the other morning. The kids were in bed with me, and I got it out, and pointed it at the door – "Wrrrrr!" – and made the noise. They were like, "No, Mum!" But I love my toys.

Do you follow *Big Brother*?

Celebrity Big Brother – yes, I do. But I don't think I will anymore. I'm sick and tired of reality TV. I was hooked this year, cos I couldn't believe how anybody could sit back and let that sort of bullying [of Indian film actress Shilpa Shetty] go on, really. Why didn't the other housemates step in? I'm always stepping in. If there's a ruck in the street, I'll jump in. Oh, but I liked [Towers of London's lead singer] Donny Tourette. Hilarious! I loved him doing [film director] Ken Russell's hair. But I won't watch again. That's it now. Over

Do you throw like a girl?

Do I hell! I throw like a boy. I'm really quite masculine. I might not look it, but I'm quite bendy, too. I was netball captain at school. When I do anything sports-wise, I really go for it, cos I'm an Aries, so I'm really competitive.

cos it's actually really dull, and I've just started *The Kite Runner*, which is Khaled Hosseini's first book. It's extraordinary – really moving. Get your tissues out.

Have you embraced the digital revolution?

Kind of have, but not, erm, physically, cos I just get my son to do everything! He plugs in all the Freeview boxes. He does my eBay.

What's the most money you've ever spent on a single luxury?

It was actually for my husband, last year. I bought him a brand new motorbike, with his own personalised number plate. The night before, we'd had a big party, and we were absolutely gutted. It was Sam when the doorbell rang, and I said, "Oh, I think that's for you." He

"I have a lucky pair of pants – really saucy! I won't go into details or this'll end up in *The Sun*!"

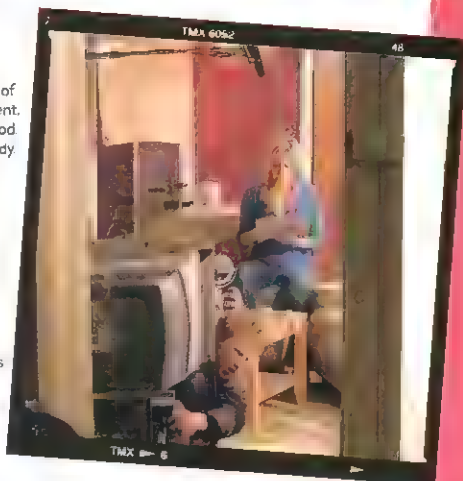
[Do you play fair?] Always. But if anybody messes with me, I deck 'em

When are you happiest?

I'm really happy every day, actually. A cup of tea in the morning? That's a happy moment. [Is your husband a morning person, too?] God no! He's quite antisocial. He's really moody. He says I talk too much. He rolls his eyes up to the ceiling, and tells me to shut up. Hmm. I am quite annoying, I suppose.

What was the last book you read?

I put it down two days ago. It's a novel called *A Short History of Tractors in Ukrainian* [by Marina Lewycka], and it's absolutely brilliant. I'm a slow reader, cos I like to have a few books on the go. I've been reading *Perfume* by [Patrick] Süskind for ten months.



said, "Have you got me flowers?" I said, "Um yeah!" He went down in his pants, opened the door, and a man handed him these keys "Sir, believe these are for you." My husband was so happy. He was jumping up and down in the road, in his Calvin's! Also, I bought a beautiful brass bed about 18 years ago. That cost a fortune, and we've still got it in the spare room. I'm in it often, actually, cos we row. [Guffaws] It's true! You can print that

How did you spend your 18th birthday?

Ooh, my dad made me a great big rib of beef. He said to me, "You can have anything you want. A party? A holiday?" I said, "I want dinner with my family, and a big rib of beef." Looking back, that's really boring. How dull. But I enjoyed it, and there's plenty of time to do the harder stuff later on, which of course I did.

Were you ever bullied at school?

No, I wasn't. A girl did try to get me to do her homework once – cos I was very bright at

school, up to a certain age. She said, "Oy, you're going my homework for me!" I said, "No, I'm not. Get lost. She left me a one after that.

What's the single most embarrassing item in your wardrobe?

[Long tr nk] I'd say that I don't have any, but my children might d'sagree. I've got his reat y – no. Maybe my... no. Sorry, no, I don't own anything embarrassing. Or maybe all of it's really embarrassing? Maybe they're all laughing behind my back?

What's your earliest memory of *Doctor Who*?

I remember watching Jon Pertwee appear on screen in his frilly shirt, and his velvet coat, and thinking, "I'm completely in love with him!" [How old were you then?] Oh, I must have been – what? – seven or eight, I suppose. [And you had a crush on Jon Pertwee?] A massive one, yeah. That's a bit weird, isn't it? I think it was because he was heroic. My dad was a hero – to a lot of people, actually – so I was on the look-out for that heroic thing

What's the worst play, film, or TV show that you've ever been involved in?

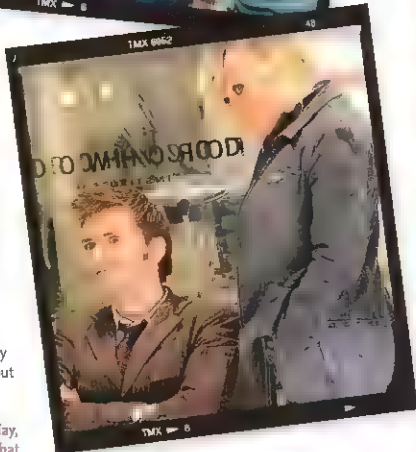
How long have you got? [Chuckles] That's a really naughty question, actually. I can't really single out anything, cos it might offend people, but quite a lot of what I've done has been rubbish! Some of it's been good, but some of it's been total pants!

Have we been visited by aliens yet?

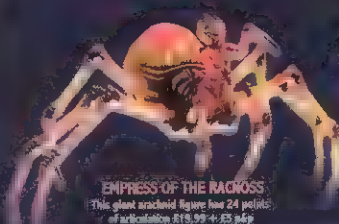
"Aliens tried to steal my friend, who's a clairvoyant – they're always having a nose around!"

Absolutely. They've already tried to steal my friend who's a clairvoyant out of her bed in North London. Honestly, she felt herself go! They paralysed her. They tried to take her away, but she used her mind to stop them. [You're making this up!] It's so completely true. I swear that it's true – and I never tell lies. They're here all the time. My clairvoyant said so. [Wouldn't they bump into them?] They hide, cos of mass panic. Orson Welles? *The War of the Worlds*? We can't have that again. We've been warded off the moon already, you know? The dark side of the moon is a no-go. Oh c'mon, open your mind. Look at Princess Di! [Aliens?] Nope. MIS. They do it all the time. Have you been to Wiltshire? They're always coming down and having a nose [If aliens were visiting Earth, why would they head to Wiltshire?] Cos there's a meridian line. They're interested in the pagan meridian lines. Your fate is planned for you. I've nearly died in

hospital on two occasions, but the first time was especially horrendous, because I realised that however much I wanted to live, and look after my children, and see them grow up, I was absolutely not in charge of living or dying. You can have the will, but it's not up to you. We I, that's what I think. Um – how did we get onto that from aliens? <G>



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In 1999, four fans embarked on a quest to watch every episode of *Doctor Who*, in order, from the start. This is the ongoing story.

THE TIME TEAM

Compiled by MICHAEL PRITCHARD

Illustrations by ADRIAN SAL



PETER



CLAY



JAC



RICHARD



The Time Team settle down to watch *Terminus* which begins with schoolboy Turlough fiddling in his pockets and whipping out his crystal for a quick chat with the Black Guardian. "Have we missed a scene?" asks Clay. "The crystal cracked at the end of *Mawdryn Undead*, but Turlough doesn't react to remaining in the Guardian's power. I'm frowning in the direction of script editor Eric Saward – these lapses are getting far too common."

Turlough starts fiddling with a TARDIS roundel – until Tegan turns up and they have a row. "Turlough's got a point," Richard reckons. "Tegan's become very cantankerous of late."

"Leave the girl alone!" protests Peter. "She's quite right to be suspicious of Turlough. I mean, if he hated school so much, why is he still wearing

his uniform? Come to think of it, why has no-one grilled Turlough about who and what he is yet?"

"This is an unusual start to a story," muses Jac, "two companions have an argument for ten minutes, then Tegan goes for a bitch in Nyssa's bedroom. It's not exactly what you'd call a hook into an adventure."

"I like it," says Clay. "It's fun to see what happens in the TARDIS between stories, just this once. I assume the Doctor's off polishing his cricket balls?"

Turlough has a fiddle under the TARDIS console, causing Nyssa's room to disintegrate, so the Doctor is forced to desperate measures. Richard frowns. "It tees me off when writers add extra functions onto the TARDIS, like this ability to lock on to the nearest spacecraft in times of trouble. It's too easy."

"Cough cough," coughs Peter. "You've forgotten *The Wheel in Space*. Same thing happened then."

Nyssa has no choice but to go through a spooky door out of the TARDIS. "I guess this is the only way to get her out of the TARDIS," smiles Jac. "Stuck a spaceship door in it and force her through on pain of death."

"I'm intrigued by all this, it's so different!" enthuses Clay. "Love the skull on the spaceship door, very spooky and mysterious."

The Doctor follows Nyssa out into the darkened spaceship. "Why would Nyssa be leaving inky handprints behind?" asks Richard.

"I think the ship's meant to look dirtier than it is," reckons Clay. "As with *Snakedance*, I'm getting the feeling this should be directed with a lot more energy and atmosphere."

"Yeah, it's the epitome of 'wandering around dull grey corridors'," says Richard.

The words are barely out of his mouth when there's a rather timid explosion and some colourful figures arrive through the ship's hull – space pirates Kan and Olvir. "It's nice to see that the New Romantics will be back one day in the far future," sighs Jac as Olvir reveals his Soft Cell make-up and Depeche Mode hairdo.

"Flippin' eck, Liza Goddard is immediately awful!" shrieks Clay. "FREEEEZE! Who's casting these 'space bitch' parts? First Beryl, now this."

Peter's attention is piqued when Tegan and Turlough are menaced by a deadly sterilising robot. "Oh lordy. Could that be the worst monster ever?" The acron cuts back to Turlough and he scratches his head. "What exactly is the Black Guardian's plan? If he wanted the TARDIS on this ship, why not just get Turlough to reset the co-ordinates? If he wanted the TARDIS destroyed, he made a real hash of it." He blinks. "And can we turn the volume down please? This 'music' is giving me a headache."

The ship docks at Terminus – a huge space station – and the cargo doors open to reveal a horde of ragged 'lepers', the Lazars. "Didn't we have the undead shuffling about a space liner last time?" wonders Jac. "I suppose disease as the threat is not that far-out as an idea, but the mention of leprosy, a real disease that still affects a lot of

people, seems oddly distasteful for *Doctor Who*."

Part Two sees the Lazars swarming out of the ship towards Terminus. "Interesting that they've decided to portray the Lazars in the classic biblical attire of lepers," notes Richard.

While Tegan and Turlough hide under the floor, the Doctor's party splits up – and Nyssa's obviously feeling the strain of recent events. "Why on earth does she whip her skirt off?" wonders Richard.

"Perhaps she thinks Olvir is one of Bucks Fizz?"

Peter's stunned. "Oh my. By *Who* standards, that's highly charged erotica. Blimey. That's quite the most surprising thing in the whole show, ever!"

"I wasn't quite sure why she was wandering around in her undies to start with," notes Jac, "but that's going a bit further than anyone expected. I guess she was a bit feverish."

"I was a bit feverish last weekend," says Clay.

"Never occurred to me to whip my skirt off."

The action shifts to the Vanir the custodians of Terminus. "The muscular design of their armour is fine, but they sound very plastic as they clatter around," notes Richard.

"I love the whole knight image of armour, cloak and long hair," says Jac, "but it doesn't seem to fit, especially when we discover they're slaves."

The Vanir share out their consignment of hydromel, the drug that keeps them alive. Clay's frowning again. "Sigurd's line 'The bittersweet taste of life' as he injects the hydromel is just *ghastly*. As is Nyssa's overdubbed 'What is this horrendous place?'. But it's nice to see Peter Benson as Bor – brilliant actor, the biggest nose in the business!"

Jac nods. "Yet, bizarrely, their scenes are more dramatic than the actual story. It's frustrating that we don't get more of Turlough."

The story continues with Nyssa dragged off by the Garm, and the Doctor and Kari discovering the secret of Terminus. "Hang on!" cries Peter. "How can jettisoning a fuel tank from a spaceship destroy the universe? Shoddy planning in the engineering department of whoever built Terminus!"

"It's a barmy, Douglas Adams-y idea," reckons Clay. "But done without humour it seems silly and prosaic. And it's very confusing – if Terminus created the universe, where did Terminus itself come from?"

Part Four sees the Doctor summoning the Garm to help stop Terminus from exploding and destroying the universe again. "The Doctor has said they can't move the lever because the computer is controlling it," says Richard. "So why does he say

harming anyone but rather trying to cure them by exposing them to radiation," says Richard.

And... that's it. "The story sort of petered out in the last few minutes," says Clay. "And we never find out for sure what happened to the 'cured' Lazars like Olvir's sister. How peculiar."

There is one important thing *Terminus* still has to give us, however. Nyssa decides to stay there and help the Lazars. "She must be some scientist to be able to gauge the nature of the hydromel by just looking at it!" laughs Richard.

"And if she thinks she can make more without equipment and raw materials, she's even better than that!" adds Peter. "I was going to say that her decision seems out of character, but we never got to see past her most superficial aspects anyway. Young Nyssa obviously had, er... hidden depths."

Jac nods. "I don't think her potential was anywhere near realised, but I'm looking forward to seeing how Tegan and Turlough work together."

"She was generally a space lemon," reckons Clay, "but it's nice to see how her decision affects the Doctor. Though that's all down to Peter Davison's performance."

"That was rather a boring story," Jac sums up. "It did bear superficial resemblance to writer Steve Gallagher's previous contribution, *Warriors' Gate* – where Romana stayed behind to free some rather unsympathetic slaves, hmm – but was more straightforward and suffered for it."

"Somewhere, there's another *Terminus*," says Clay cryptically. "In another universe it was well cast and well made. Some of the ideas and images are intriguing – it could have been done far better..."

ENLIGHTENMENT

The first surprise in *Enlightenment* is the name of the writer – Barbara Clegg. "Wow! We haven't had a female writer since 1966," notes Jac.

The second surprise comes with the opening scene in a darkened TARDIS as the Doctor picks up a strange signal from an old friend. "For a being with supposed God-like powers," notes Peter, "I'm surprised the White Guardian can't even send a short message to the Doctor. But I love the spooky wind chime music and the ghostly atmos of the TARDIS." This atmos is somewhat lessened when the Black Guardian appears and seems to find something very funny. "NYA-HA-HA-HA!"

"...and viewers may like to know that Valentine Dyal is currently appearing in *Aladdin*," sighs Peter.

But this lapse is soon forgotten as the Doctor and Turlough step out of the TARDIS into – more darkness. The floor rolls – and they realise they're on board a ship. "Great stuff," says Clay. "The uneasy atmosphere of the building, the music is creepy..."

While the Doctor and Turlough ("both wearing eye shadow, oddly," notes Jac) make friends in the evil-smelling fo'c'sle with the evil-smelling folks, he be sharing it with them for the duration of a mysterious race with 'Enlightenment' as the prize, Tegan is haunted in the TARDIS by a pair of hands on the scanner. "Very eerie," says Peter.

There's something very odd about the ship's officers – and just what is revealed in the last few minutes as Captain Striker opens the windows on the bridge. "Wonderful cliffhanger!" cries Richard. "This is, in the truest sense, a space ship!"

"I am spooked out," says Peter, fingers in mouth. "This is the strangest, most disturbing story in ages."

Part Two, and Striker explains the nature of his kind and the race through space. "The notion of the Eternals using humans just for their own amusement is fascinating," says Richard. "The way they so casually disregard the loss of human life is



PETER

the plot must have needed the strength of a giant?"

"Why would Turlough fiddling with a bit of underfloor wiring in the ship next door activate Terminus' engines?" says Clay. "Plus we've had no explanation for why the door to the TARDIS keeps fading in and out. Or why the skull was on the other side of that door, facing inwards."

Disaster is averted thanks to the Garm. Meanwhile Olvir's followed Nyssa and discovers how the Lazars are cured. "Nyssa's turned into Leela!" cries a thrilled Peter. "In skimpies, flashing her cleavage and straddling Olvir! Why couldn't she be like this before? Er, is it me or is it hot in here?"

"I like the twist that the Garm isn't actually



The Vanir live in terror of a creature called the Garm – though it's hard to see why when he makes an appearance. "Who let the dogs out?" smirks Peter. "What was that I said about the robot being the worst monster ever...?"

"Oh my goodness," says Clay. "The design, direction and acting are killing a good, unusual, script. Think about it – the TARDIS disintegrates, Nyssa's got an incurable disease, that should feel *huge*. The Garm fits in, in a way, as he's as flimsy and naff as everything else."

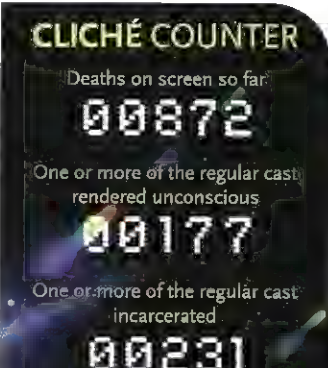
"It's quite a colourless story, isn't it?" points out Jac. "I understand thematically why the sets and costumes are like that... but all the same, after the vividness of, say, *Snakedance*, it's dull to watch."

"Two episodes in and I'm bored," says Richard. "Can we have some tea? Or some hydromel?"

Part Two ends with Vanir Valgard attempting to throttle the Doctor. "Though as we've seen him knocked over by Nyssa, with the most feeble hit in the history of hitting, I can't see him giving the Doctor much trouble," sighs Jac.

Clay hums and haws. "I've noticed something," he says importantly. "It's been bugging me for a while, since *Earthshock* really, but I tried to ignore it. The wonderfully fresh, witty, sarcastic Fifth Doctor of the previous season has disappeared. Peter Davison's doing his best, but he's had no interesting lines, no jokes, nothing much to do except say what's going on, for a while now. Why are they wasting him like this?"

"Wasting Tegan and Turlough as well," says Richard as Part Three begins with them still crawling about under the floorboards. "I don't think the writer has a clue what to do with them!"



THE TIME TEAM

unnerving. I wondered where the story could go after Part One, but for once the explanation is as satisfying as the mystery."

"Brilliant concept," agrees Peter. "I wonder if the Celestial Toymaker was an Eternal?"

Clay's upbeat about something else. "The scenes of Tegan being pursued romantically by Striker's mate Marriner are unusual for *Doctor Who*, and very welcome. Dare I say that this story feels so fresh because there's a woman writing and a woman directing? We've never had anything to match this introspective and haunting atmosphere."

The Team get even more excited when the crew go up on deck. "The film material is very nicely done," says Peter. "This whole story feels much easier on the eyes and ears than the last couple."

But Richard's found fault with something. "I'm bored with the Black Guardian's constant taunting of Turlough. The sooner he's gone, the better – he just gets in the way of the main story."

"Strangling Turlough's the first action he's taken," says Peter. "Even so, Turlough recovers very fast! Even Nyssa was tougher than old bird bonce!"

Jac interjects. "Can anyone think why the Guardians have birds in their hair? Are they supposed to be live birds or dead ones? Are they decorative, or symbolic, or pets? Or are they, weirdly, supposed to be part of the Guardians?"

"Old bird bonce" condemns Turlough to everlasting life, and Jac's intrigued. "This is becoming a theme: immortality is bad. Mawdryn didn't want it, now Turlough tries to kill himself. And that, incidentally, is a pretty stunning cliffhanger – a companion attempting suicide!"

Richard suggests. "Turlough climbs the railings to hurl himself overboard and all the Doctor can say is a casual 'Don't be stupid!' Even in Part Three, nobody discusses why he did it. How odd."

Thankfully Turlough is rescued by the villainous Captain Wrack and her first mate Mansell. "Oh my word, it's Leeeeeeeee John from the pop group Imagination," says Peter.

"Before my time," says Clay. "Were they good?"

Peter squirms. "They were somewhat... full-on." "But is he outrageously camping up the character or is he really that bad an actor?" asks Richard.

"At least he isn't covered in oil, wearing only a silver jockstrap, playing an air piano," says Peter.

The team have mere moments to recover before Captain Wrack herself, played by Lynda Baron, appears. "Whoa!" cries Clay. "It's Miss Piggy! Suddenly this has got very camp. But I don't mind – it's fun without destroying the atmosphere."



The Doctor and Tegan are invited over to Wrack's ship for a party. "Tegan's dress is stunning," enthuses Peter. "It's hot in here again..."

"Love the Doctor's reaction to the outfit," says Clay. "Again, sorry to say it, but although the Doctor's getting more to do, his dialogue is very flat."

Something that certainly can't be said for Captain Wrack, who ends Part Three putting a bomb in Tegan's hair and turning to camera for a giggle at the Doctor's expense. "Oh dear," says Peter. "Suddenly we've gone panto."

"Oh hush," says Clay. "That was hilarious!"

Part Four sees the Doctor getting rid of the bomb by smashing it on a carpet with an axe and throwing the bits overboard. "That felt daft," says Clay. "And

why didn't he just carry the carpet up with all the bits on it? I like the scenes of Wrack in her arlock channelling the Black Guardian though."

Marriner and Tegan's strained relationship comes to a head. "So his tenderness to her hasn't been romantic after all, purely a selfish desire for sensation," says Richard. "It goes to emphasise the hardness of the Eternals."

Jac nods. "I love the concept of the Eternals, but it's only really clear in the character of Marriner – his quest for existence is more interesting than the others' dressing-up games."

Wrack may have lines about wanting to be amused for all eternity, but you only get a glimpse of what eternal emptiness really means with Marriner – and kudos to Christopher Brown for a great performance. "She's on a roll. I also loved the character of the tertiary crewman Jackson. It's a shame he just vanishes – featured characters should get proper exits, or you feel cheated."

The story ends when the Doctor and Turlough throw Wrack and Mansell overboard – "very unlikely" says Clay – but I can forgive this story anything – and the Doctor wins the race and comes face to face with both Guardians.

"It's nice to see the complete lack of surprise on the Doctor's face when Turlough's treachery is revealed," says Peter. "So he knew, like we did, that the boy was no good all along."

"Not made very clear, though," says Clay. "And Tegan doesn't react to the news at all. Gah!"

Turlough rejects Enlightenment and the Black Guardian is consigned to flames. "I hope Turlough

of the Eternals the character

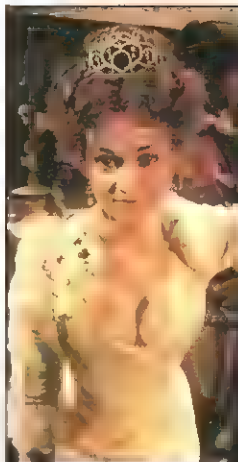
JAC

keeps his edge now he's a 'good guy'," says Jac.

"The notion that Enlightenment was really the decision to do the right thing rather than a physical reward provides a fitting closure for Turlough's deal with the Black Guardian," says Richard. "I'll be happy if he doesn't show up again though."

Peter frowns. "It was nice of the Guardians to host that race. Do you think they arrange fun activities for Eternals on a regular basis? Sports events, theatre trips, bring and buy sales...?"

Clay's concerned, though. "For the most part that was exceptional. Even the camp excesses in the second half didn't spoil it. But I'm still very worried about how the Doctor is being written. Half the time it's as if he isn't there..."



AND YOU SAID...

"Why do they need to save space by giving Turlough Adri's room? And since in between stories Turlough's been sucking up to the Doctor, winding up Tegan and getting down to some sabotage – obviously taking some time – where's he been sleeping all that time?"

ALEX WILCOCK (ISLE OF DOGS)

"Hospitals usually have happy bright pictures on the walls. Skulls aren't exactly well known for cheering people up!"

STEPHEN MARTIN HINCKLEY

"Nyssa never seems to get her due, from the writers, the Time Team, or most fans, but here she shows those qualities that endear her to her fans: calm passion, initiative, and a sense of justice."

JIM WELKE (ILLINOIS, USA)

"Dull title, flat direction, dreary music, tedious plot, lifeless acting. And the sad departure of the most promising companion in years. It can only be *Terminus*."

ALAN SHERIDAN E-MAIL

"Enlightenment is a fine story but the Doctor seems surplus to requirements in parts and doesn't have a lot to do. This is clearly seen by the sheer number of shots of Peter Davison standing with his hands in his pockets!"

LEE NORTON E-MAIL

"The Eighties are really starting to kick in with the costumes here. Wrack could be Captain Hook's wife, the White Guardian is wearing the spare bedroom curtains and both Guardians have Blackadder's

duck disguise on their heads!"

ROBERT KEELEY BEAMINSTER

"We're on Earth again" is played with exactly the same tone as when the TARDIS crew kept appearing there in the previous season – wonderful misdirection. Plus the misunderstanding with the Doctor and the sailors is very like a scene in *Black Orchid* – reinforcing the impression that this will be a straight historical."

JAMES BEAMISH E-MAIL

JOIN THE TEAM...

In DWM 383 the Time Team will be on a voyage to the bottom of the sea for *Warriors of the Deep* and then going ghost hunting in *The Awakening*. We want to hear your views on these stories, so send them to the editorial address on p10, or by email to dwm@panini.co.uk (marked 'Time Team' in the subject line) by 5 May, at.

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COMICS



DIVIMPO

The Seventh Doctor (Sylvester McCoy)
and Ace (Sophie Aldred)
Roma Murray
22 November - 6 December 1989

The Doctor takes Ace back to Perivale to revisit old friends, but most of them have been transported to the planet of the Chertan People, a race with the power to teleport through space. Ace is transported and meets up with two friends, Shreela and Midge. The Doctor follows, and realises that he has walked into a trap of his old enemy – the Master...

- Audio commentary featuring stars Sylvester McCoy and Sophie Aldred and script editor Andrew Cartmel
- Special Bonus Audio commentary on Part Three, featuring three DWM competition winners
- *Car Flip*: a two-part documentary on the making of *Survival*
- *Endgame*: the story of the final days of *Doctor Who* – and what didn't happen next
- *Little Girl Lost*: a featurette on Ace
- *Destiny of the Doctors*: footage from the 1997 computer game featuring Anthony Ainley as the Master
- *Search Out Science*: *Search Out Space*: educational programme from 1991 featuring Sylvester McCoy, Sophie Aldred and K9
- Isolated Score
- New 5.1 Surround Sound mix
- Original 1989 continuity links and trails
- Out-takes
- Deleted and Extended Scenes
- Photo Gallery
- Production Notes

DOCTOR WHO SURVIVAL

DVD 2 | entertain CERT 12 PRICE £19.99 RRP OUT 16 April 2007 PREVIEW BY David Dartington

perhaps the most obvious *Doctor Who* DVD release of all. Not only is it (sniff!) the very last story of the show's original run, with all the attendant extra material that provides for behind the scenes discussion, but being largely set in a more recognisable, realistic depiction of suburbia than was standard for old skool *Doctor Who*. It is in some ways a prototype for the revived TV series. "We were aware of the parallels between *Survival* and the modern series," says content producer Steve Roberts, "so it became



an obvious choice. We showed how it all began last year in *The Beginning*, so we felt that it was a good time to show how it all ended!"

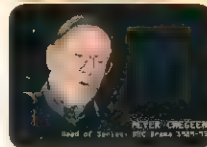
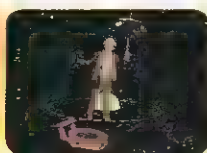
It's not automatic that a workaday *Doctor Who* release gets a double-disc set, let alone this substantial amount of extra features – how come *Survival* has been thought worthy of all the extras? "Well, *Survival* really isn't a workaday release," Roberts counters. "It's the final story of the original, unbroken 26-year run of *Doctor Who*, and for that reason alone it's terribly important. I knew that we would be looking not only at the

because there were a lot of contributors, a lot with some fascinating stories to tell – the extra time afforded by having a second disc soon proved useful. However, the eventual running time of 65 minutes was considered to be just a touch burn-numbing – so, rather than cutting it down, I suggested the simple solution of splitting it into two parts. Anyone so inclined can of course still go to it all down in one! It was particularly pleasing to talk to [director] Alan Wareing – he'd been unavailable when I worked on the *Ghost Light* DVD a couple of years back – although his busy schedule on *Coronation Street* meant we had to go up to Manchester to interview him. I was also very pleased with Adele Silva – she's now a Big Soap Star on *Emmerdale*, but she wanted to be involved and was really thrilled to be taken back to the original location. It was great to experience the warmth and affection held for *Survival* by the cast and crew."

The 'documentary' side of the release has been split into three significant areas – the production of the story, the end of the series, and the character of Ace – with each part being allocated to a different producer. "I knew from the outset that I wanted Richard Molesworth and Steve Broster to take on the main documentaries," says Roberts. "They had a ready developed a good rapport with the actors and production team when they put together the main documentary for *Ghost Light*, so I was keen to capitalise on that. Richard was very interested in telling the story of the unmade 27th series, and his tenacity resulted in a last minute agreement to interview [former BBC Head of Drama] Peter Gregeen for *Endgame*, giving him one of the best documentary openings we've had!"

Indeed, of the many contributors, Gregeen is perhaps the most surprising and significant – he's the man cursed by *Doctor Who* fans far and wide for having been a key player in the show's cancellation! "Right from the word go," says

story of *Survival*, but of what came after it – and what didn't come after it!" DVD producer Steve Roberts



story of *Survival* itself, but of what came after it – and, just as importantly, what didn't come after it! From the outset, I knew we had much more material than would fit on one disc. I was really pleased to be able to find an outlet for the *Destiny of the Doctors* [a 1997 computer game] material, especially as it was Anthony Ainley's swansong. *Survival* gave me the chance to edit together a package which showed off that Machiavellian final performance in broadcast quality, rather than a low-resolution video in a PC game! It's amazing really that all the effects work was done at full broadcast resolution. It must have cost a fortune!"

"The story behind the making of *Survival* is a particularly interesting one," reckons documentary producer Steve Broster, "and

THE COMPETITION WINNERS

producer Richard Molesworth, "I wanted to talk to Peter Greegen, and/or Jonathan Powell [former controller of BBC1] as to what really went on in 1989. Most of all, I wanted to know why *Doctor Who* ended the way that it did. There have been theories, rumours, more theories, conspiracy theories and the odd untruth bandied about in the past, but what I wanted to do was to, once-and-for-all, get to the bottom of what happened. No response came back from either of them through the 'official' channels, so I resigned myself to their non-involvement. It got to the point where I'd recorded all the interviews for the documentary, and had almost finished editing, but I just wasn't sure that 'I'd achieved everything that I had set out to do - when it came to the biggest question of all - no-one could really come up with the answer. Certainly, [script editor] Andrew Cartmel had a perspective on it, having been in the production office at the time, but he had been shielded from a lot of the politics of the situation by [producer] John Nathan-Turner, and I'm fairly sure John never fully knew the reasons either. With less than two weeks to go before the finished programme had to be delivered, I decided that it just wouldn't do to not have this BIG question fully answered, properly, once and for all, so I went in search of Peter Greegen on my own. I spoke to his agent, and outlined what it was that I was doing with the documentary. I was more than aware that with *Doctor Who* suddenly the nation's favourite TV programme again, and that with the Cardiff production office manpieces creating under the weight of industry awards, it might not be a good time for someone to admit to cancelling its first time around. But much to my surprise, the answer came back that he would be delighted that he was able to talk so candidly."

The *Endgame* piece for which those interviews were not uses as its starting point some research done by DWM contributor Dave Owen for a feature for this very magazine a number of years ago, which investigated what might have

just been the main commentary - there's a bonus commentary on episode three featuring three lucky readers of this very magazine. How did you guys win the competition? What did you do?

"Tim wrote a review of *Survival*," says Niall. "I wrote a rather negative review of the 1996 TV Movie..."

"And I wrote about *Enlightenment*," reveals Erykah. "But I think I only got picked because I was a girl..." Well, surely girls aren't such a minority in *Doctor Who* circles any more? The best girl, maybe. So, did you know which episode you were going to do in advance?

"I guessed," reckons Tim, "because of the photo! I'm very bright..."

Photo? "There was a photo of *Survival* at the studio," Erykah points out.

"I read later on, I think, that there was a going to be a fan commentary on *Survival*!" Niall remembers.



happened had the show continued into the 1990s. "Dave did a superb job with his DWM piece," Molesworth says, "and it certainly read me to believe that there was a good story to tell about the unmade 27th series. The big problem was that all of it was in people's heads - nothing was written down. So while one of our mites Andrew Cartmel and Ben Aaronovitch both seem certain that Ben would have written the open story based on a Metatraxi idea the next minute Ben has his doubts over the BBC's ability to do 'Space Opera', and so things they might have done a historical. Ben and Andrew talk about

"and I thought 'Oh, yeah - I entered that. I'd kind of forgotten about it.'"

"We entered back in August, September," says Erykah, "and then got a phone call from [DWM editor] Clay in January! Kind of 'Are you free to do this on Wednesday?'..." Were you briefed as to how to go about it?

"I think so," confesses Tim, "but I was really drunk..."

"We recorded for about six minutes..." says Niall.

"...and it was rubbish!" finishes Erykah. "So they brought us a glass of wine each, and we started again."

"After that glass of wine, it got quite good," Niall recalls. "The low point came when I said something to one of these guys, and they nodded back at me..."

"Nodding's not good on a commentary, apparently," Tim ponders. "You sound rubbish."

"And I say lots of very, very stupid things," says an embarrassed Erykah. "I did admit that when I was four, I used to want to marry Adric..."

"I think we started off thinking we had to talk about the episode itself and be very technical," says Niall.

"But it was a lot of fun, and it was a lot better the second time," reckons Erykah.

And what were you all like for the last two minutes? Come on, that was 'The End' for so, so very long. Did anyone get a bit emotional?

"I think at the very end we did get that," says Niall.

"I mean, *Doctor Who* in general, even if it's ludicrous or badly written or badly acted, there's something really magical about it. And in *Survival* you do get a sense of this magical thing coming to an end, which is very sad..."

"And I was only one year old when *Survival* was on, anyway," reveals Erykah, "so I never had those feelings at the time..."

One? One? I was old enough to drink! Nuff said, thank you. It's been a slightly disturbing talking to you...

Mark Platt's Ice Warrior story as being the one that would write Ace out of the series and then Andrew suggests that Ian Briggs would have been his choice to write a final departure for Ace. Ben and Andrew have no recollection of ever giving the new companion a name, but Colin Brake recalled that she was to be called Kat so who's to say what's right or wrong when hypothesising? But generally, I felt the memories were still quite fresh."

As it turns out, of course, Ace never left at all, and was never really 'replaced' as such. The character is the focus of one of the other documentary pieces on this set. "Little Girl Lost" is a featurette that John Kelly put together for the *Ghost Light* disc," Steve Roberts reveals, "but which we dropped for timing reasons on that release. This is a really good place for it - in retrospect, it works much better here than where originally intended."

"Steve Roberts gave me a call last December," agrees producer John Kelly, "and asked me to have *Little Girl Lost* ready for *Survival*, so I dug the tape out, ran through it - making the odd adjustment along the way - and here it is. Ace was an unusual character in that she wasn't a stereotypical screamer. 'We heard several accounts of previous 'companion' actresses lamenting the lack of character development, yet with Ace the programme often appeared to focus more on her than the Doctor. Sophie is a really nice person, so it was very easy to work on. I imagine we could do interesting little featurettes if perhaps not full-blown documentaries, on most of the assistants of the Doctor. Although in fact, even as I speak, I'm working on another such documentary... so stay tuned!"

"As well as *Endgame*, I produced the commentary," concludes Richard Molesworth, "wrote the production subtitles, and worked with Steve Broster on his documentary. I think I know more about *Survival* than anyone else ever has or will. Don't you pity me...?"

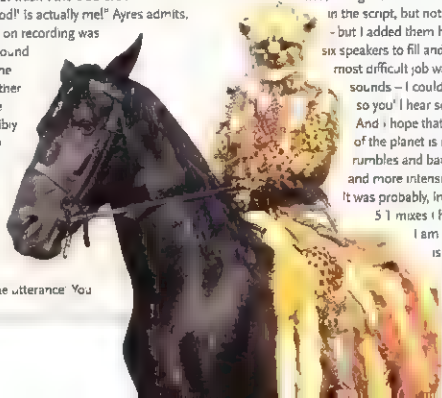
THE 5.1 SURROUND SOUND MIX

masters for *Survival*," reveals audio consultant Mark Ayres, "and a couple of reels of dub inserts that were archived - though, sadly, not the final speech, which I have had to take from the mix. I had to recreate some little details." Including a few snippets of dialogue? In the opening scene, for instance, there's an 'Oh my God' exclamation from the cat's first victim that wasn't there before.

"The 'Oh my God!' is actually me!" Ayres admits.

"The original vocal on recording was buried under the sound of the wind machine and they didn't bother to recreate it in the original dub, possibly partly because 'Oh my God' wasn't really acceptable in *Doctor Who* back then, so decided to post-synthesise it myself. I am also the Master for one little utterance. You

cannot get away with ignoring these details in 5.1." And what about that rather prominent 'panting' when Ace is on the hunt? Or the horse's hooves which rear up behind and scare the bejesus out of you? "The panting was actually in the original dub, and I found the recording - which I think is actually director A. A. Wareing, or possibly one of the original dubbing team. I've made a bit more of it in the new mix, though! The hooves were actually mentioned in the script, but not added in the original dub - but I added them here. Obviously I have six speakers to fill and every little helps! The most difficult job was matching all the cat sounds - I couldn't find all the originals, so you'll hear some differences at times! And I hope that the gradual destruction of the planet is more obvious, now the rumbles and bangs get slowly louder and more intense as the story progresses. It was probably, in fact, the busiest of the 5.1 mixes I have done so far - but I am never sure whether that is down to the stories, or the fact that I get more ambitious each time!"





BEN WILLISHER

THE COMPANION CHRONICLES

BIG FINISH HAS ALWAYS HAD TO BE innovative when it comes to covering the full range of classic *Doctor Who*, employing 'Unbound' alternative universes, crackly fan-made recordings and re-casting old companions in new roles to ensure that the 1960s and 1970s get a look in in the line-up. The *Companion Chronicles* is another new departure: more-or-less mono-ogues narrated in character by companions of the first four Doctors. It's a brilliantly straightforward approach, and one that lends these four plays a *Talking Heads*-style intimacy that sets them apart from the monthly releases. Wisely, the producers have also opted for single discs, which has the added bonus of ensuring that these stories are reasonably concise, dispensing with any over-elaborate setup in favour of getting straight to the heart of the tale.

Frostfire, the first of the plays, is in many ways the most interesting, not least because it represents Maureen O'Brien's first reprisal of the role of Vicki since 1965. 40 years on, O'Brien unsurprisingly sounds rather older than when she originally played the part – something that is exploited by author Marc Platt

in his story of a mature Vicki considering the relentless cycle of time. Nevertheless, she recaptures something of the feckless pluck of the teenage Vicki, mixing it with a wistful nostalgia for the days when she travelled with the First Doctor and Steven, and the result is utterly charming.

Maximising the austerity of the audio format, Platt creates a cold, crisp atmosphere from the moment that the TARDIS arrives in Regency London beside the frozen Thames. Facing a threat to the future of Earth, the First Doctor is as severe as he ever was, while Platt enjoys turning Steven into a potential inspiration for Jane Austen's surly male characters. Playing with Vicki's bizarre screen departure – leaving to become a character from myth – and recalling Dona Cotten's novelisation of *The*

Myth Makers, *Frostfire*'s structure and content is a commentary on the nature of the earlier story, albeit one that's good enough to be enjoyable without any special knowledge of *Doctor Who*'s past.

The second play, *Fear of the Daleks*, like the other audios is narrated with hindsight. The difference being that Zoe's memory of her TARDIS travels was wiped by the Time Lords. However, those memories now seem to be seeping through the mental blocks, and she is able to recount the story of her first trip with the Second Doctor and Jamie, and an encounter with the Daleks. Landing in a city built into an asteroid, the TARDIS crew discovers that they have arrived in a war zone between two empires: a fact that is being exploited by the Daleks and their unwitting ally, Professor Arliss.

Making much reference to Zoe's faded photographic memory and intelligence, writer Patrick Chapman keeps the story moving along at a decent pace, and, aside from an uncharacteristically preachy lecture at the end, captures the Second Doctor's distinctive mannerisms well. However, the point he makes about the Daleks' fear is hardly the dramatic revelation it's made out to be here, while the 'who's cleverest?' interplay between the Doctor and Zoe sounds re-heated from earlier sources. Despite a confident performance by Wendy Padbury, *Fear of the Daleks* is not as strong as other plays in this collection.

REVIEWERS THIS ISSUE:



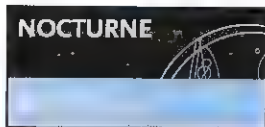
The third Doctor story is *The Blue Tooth*, narrated by Caroline John, which features Liz Shaw's investigations into the disappearance of her friend Jean. Liz discovers Jean's is just one of many odd vanishings of scientists in Cambridge, which are linked to an attempt by the Cybermen to invade Earth.

So-so expectations are set by the play's sleeve notes, which suggest that this is going to be yet another Liz departure story: quite unfair, given the way in which Nigel Fairs' gripping play unfolds. Making better use of the Cybermen than *Fear of the Daleks* did with its icons, *The Blue Tooth* from the start has the air of one of those seedy and brilliant British horror films of the 1970s. think *The Beast in the Cellar* or *Scream and Scream Again*. Boasting flesh-burrowing Cybermats and harrowing descriptions of partly-finished Cybermen, the story is genuinely nasty in parts – helped no end by moments of uncomprehending horror in Caroline John's narration, almost as if Liz can't quite believe what she's remembering. The end result is absolutely compelling.

In stark contrast, Jonathan Morris' *The Beautiful People* is the broadest of comedies. As told by Lalla Ward's Romana, it's an attempt to resurrect the Douglas Adams-style humour of the 1979 series, complete with absurd jokes and comedy music. Telling the tale of the TARDIS' landing on the health spa of Vita Novus and Romana's confrontation with the image-obsessed Karnia who plans for a universe populated only by the very thin, *The Beautiful People* is virtually pointless, relying on Ward's perfect recreation of Romana and Morris' jokes.

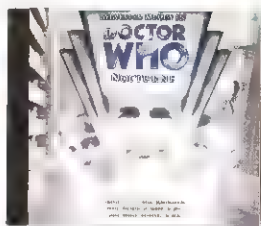
That's also where it falls down: the tongue-in-cheek approach of Season 17 was generally bolted on to pretty straight plots, which in the past has also been true of Morris' own work. After a while, the humour can become wearing, particularly in-jokes inspired by Tom Baker's anecdotes, and although it never becomes outright irritating, the play equally never threatens to become truly memorable.

Looking to draw links between the plays, the listener can spot a general feeling of nostalgia, and a joy in revisiting these characters and eras of the show. Given their first-person perspective, they also end up being commentaries on their respective Doctors, even when the Doctors' presence is more felt than seen. While Vicki trusts the grandfatherly First Doctor, Zoe and Liz tend to treat their incarnations with exasperated respect as equals, while Romana looks at hers rather as an indulgent sister. Exploring their feelings and their fears, *The Companion Chronicles* offer a unique insight into their narrators and are genuinely successful at what they set out to achieve. Here's hoping for many more in the future.



favoured by the Doctor. Taking his companions Ace and Hex to Glass City on the planet Nocturne, the Seventh Doctor waxes lyrical about this human colony that has become the centrepiece of the Far Renaissance, a shining beacon of art, architecture and culture during a vicious and long-lasting war. Finding his friends including the terrible poet Lothar Ragpole, and famed composer Korbin Thessinger, the Doctor is all set for a gentle rest. However, Nocturne has become the home to a deadly creature that threatens to shatter the peace of Glass City, and kill those whom the Doctor cares about.

The first episode of *Nocturne* is an intriguing set-up: the Doctor's obvious affection for the place, and his delight at re-meeting old friends, is infectious, and a long way from his usual habit of arriving somewhere to find chaos and mistrust. As the Doctor points out the distant Sun in Nocturne's sky, and praises the achievements of the Far Renaissance, Dan Abnett replicates some of the wondrous grandeur of *The End of the World* or *The Long Game*.



Inevitably, complications arise, although even when the threat of a sound monster created from bioharmonics able to tear matter apart with resonant frequencies, materialises there is still a languid, even ethereal pace to the audio. Ace spends most of her time wandering the city with Will Alloran, a hugely gifted student of Thessinger's who has scorned his musical career to join the army and was seriously wounded in the first few days on the front lines. There's a kind of BBC period drama romanticism to these scenes, and Sophie Aldred seems to relish the chance to do something different with Ace other than be tomboyish.

Meanwhile, Hex and the Doctor are at various points taken into custody by the officious but oddly ineffectual Reeney. However, even with the threat of imprisonment or even execution hanging over them, neither seems to work up much of a sweat, and Reeney seems strangely

"The Doctor's delight at meeting old friends is a long way from his habit of arriving to find chaos and mistrust..."

willing to release them despite giving every indication of being an archetypal paranoid bureaucrat.

Much of *Nocturne*'s curious power comes from the way it combines a pretty standard Doctor Who plot (murderous alien force on the loose in a futuristic city), and even characters (after all, the Doctor's always meeting up with old friends even if on this occasion the audience haven't heard of them before), with a perplexing approach to pace, structure and resolution. Even the climax, which features a number of familiar clichés, feels different somehow, weirdly lacking in suspense or danger even despite an effective build up for the story's monster.

The cast, including a deliciously operatic performance from Arne Rye as Dilane and Trevor Bannister as the crusty Thessinger, all seem to enjoy the material, and, given the musical theme, the sound design and production is spot on. The final impression is of the kind of play you'd expect to hear on Radio 4 on a Saturday afternoon after a heavy lunch well made, but something that's more comforting background noise than gripping audio drama.



BERNICE SUMMERFIELD OLD FRIENDS

Over three novellas, *Old Friends* reunites Professor Bernice Summerfield with faces from her past, all brought together by the death of mutual friend Jon Fitzgibbon.

Set at Ivo's funeral, Jonathan Morris' *Cheating the Reaper* successfully plays up the awkwardness of such gatherings, particularly through Benny's littersweet observations about her now ageing friends – former cadet pal Dave, less youthful than he imagines, and college friend Sarah, now beset by Alzheimer's Disease.

Marc Platt's *The Ship of Painted Shadows* reworks 50 years to Benny's first meeting with Ivo aboard a cruise liner. Amidst a colourful turmoil of a plot about Japanese theatre, it's the quieter moments – as Benny and Ivo develop feelings for each other – that are the most engaging.

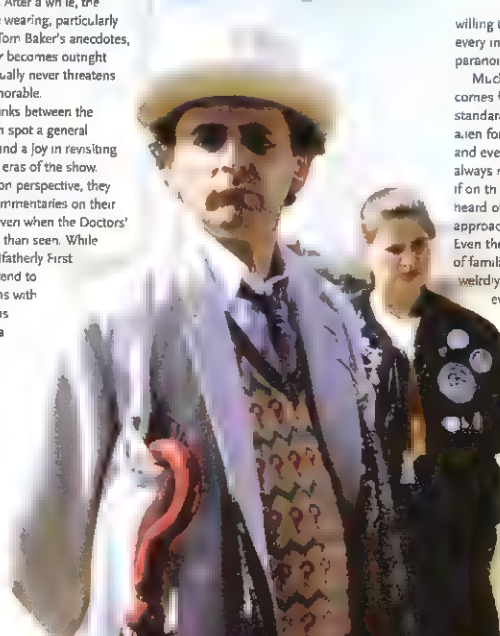
A revelation about Ivo's death turns Pete Kempsall's *The Soul's Prism* into a murder hunt. Despite a touching backstory about Ivo's quest to find Benny again, the story's real strength lies in Benny's painful confrontation of a former lover she believed had betrayed her.

Overall, a powerful and touching collection that won't disappoint the Professor's fans.



DALEK, I LOVED YOU

Music journalist and TV critic Nick Griffiths writes the *Who* Watch articles for the *Radio Times*. Before that, he wrote the *Radio Times* Doctor Who 40th Anniversary Special supplement, and before that, the similarly sized 1996 TV Movie one. A fan since he was plonked in front of *Spacehead* from Space aged four, to around the time when Doctor Who got rubbish (after Tom Baker, in his view), and now back in love with the revived series, Griffiths' book is a 'do-something-says-on-the-10th-memorial' that, with fond reminiscences



of the Radio Times 10th

Anniversary Special, and the Sugar Smacks and Weetabix Doctor Who promotions will ring bells with anyone who grew up with the series in the 1970s.

Griffiths' present career means his stories are often interpreted with how he later met and interviewed many of his childhood heroes, but in the main, this is an undiluted nostalgia-fest written with fun, wit and love.

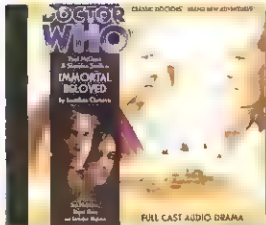
I'm a number of years younger than Griffiths and of a different sex, but I've rarely read anything that so reflects my own opinions and feelings about the series and more besides. If friends, parents and partners don't quite comprehend a fan's love for the Doctor, this is the book that might help them get there. **A**

IMMORTAL BELOVED

IMMORTAL BELOVED OPENS WITH TWO lovers pledging themselves to one another before preparing to commit suicide, which they are prevented from doing by the timely arrival of the Eighth Doctor and Lucie. It quickly becomes apparent that Prince Kalkon and his amour, Sarati, are wanted by the highest in the land – indeed, their continued survival is paramount. However, it's only when Lucie accompanies a wounded General Ares back to the fab ed 'cabinet of healing' that the true extent of their importance becomes clear. For the elite, the children really are the future.

This play illustrates some of the differences between this BBC7 radio series and the TV show. Covering similar ground to last year's *New Earth* – the exploitation of genetically engineered humans, the downloading of minds into another body, and personal salvation – for all its talk of Greek gods and a *Romeo and Juliet*-style star-crossed lovers, *Immortal Beloved* still feels like the product of another era, more akin to one of those dreary mid-season episodes of *Blake's 7*.

In part that's due to the inherent differences between radio and television, and the former's reliance on telling rather



than showing. However, the main issue is that the pace of this story feels wrong once Jonathan Clements reveals the truth behind the cabinet of healing: there's little more to be said. The Doctor blusters about outlawed RSK technology, and Lucie sympathises with the fate of the cloned youngsters, but for the most part the play just marks time until the inevitable climax. While *New Earth* offered us a desperate race against time, a species of killer cats, a mythic meeting with the Face of Boe and Cassandra's destiny, *Immortal Beloved* has up to us a ageing lecher and a well-signposted plot twist.

But if the who is ultimately unsuccessful, then there's still much to enjoy in the individual parts. As usual

Big Finish has assembled a sterling cast who do much to bring to life the rather shallow characters. In particular Elspet Gray as Hera adds some real pathos and a good dose of knowing humour to her role, while Ian McNeice's Zeus has some entertaining moments lusting after Lucie. Zeus also gets the best scene in the play when he reflects on his thousand-year romance with Hera, a moment that's sadly not dwelled on, but one which offers a real emotional heart. Clements also inserts some amusing one-liners, particularly when Hera and Ares discuss the original crew, or when Lucie and the Doctor first arrive.

Though they spend most of the play apart, the listener senses that the Doctor and Lucie's rapprochement from the end of *Horror of Glam Rock* has continued, and we start to see them as a functioning team. And while they still have differences of opinion – Lucie's a lot more concerned about Sarati's feelings than the Doctor's clever deductions – the stand-up singing matches from the start of this season seem to be well and truly a thing of the past.

Less than the sum of its parts, *Immortal Beloved* is diverting enough for 50 minutes, but never quite slips into top gear. **MM**

"Immortal Beloved feels like a product of another era, like one of those dreary mid-season episodes of Blake's 7..."

SECOND FLIGHT

SECOND FLIGHT IS SHAUN LYON'S

Series Two follow-up to Series One overview *Back to the Vortex*, and like its predecessor, is part an examination of press reaction and part detailed episode-by-episode fan review.

Doctor Who's current high profile means it's virtually impossible to catch all of its media coverage and the early part of this thorough and well-researched book uncovers plenty that you might have missed, including a newspaper spat between actor/comedian Alan Davies and Christopher Eccleston over comments Davies made about Eccleston's reasons for leaving the series, and a report from *The Sun* that "Victoria Beckham has spat out on a book of Doctor Who screenplays for soccer star hubby Beckham, as he is 'completely obsessed' with the Time Lord."

As for reaction to Series Two itself, it's probably fair to say that the love-in between the press and the 2005 series of Doctor Who wasn't as strong in 2006. Where David Tennant's first full story, *The Christmas Invasion*, seemed to pass by on a wave of festive goodwill, Series Two opener *New Earth* seemed to wrong-foot the press from the start, leading to several critics calling it a "huge let-down" and one to write their review in the form of a sloppy first draft, adding "If submitting a script that seemed half-done is good enough for Russell T Davies and the

BBC, well, then it's good enough for me." *Second Flight* sees this, and other occasional iffy reviews, as a case of the press pitching their expectations too high, or what in America is often referred to as a "sophomore slump" – a phenomenon where a series riding high on the waves of press attention is perceived to have dropped in quality.

To be fair, though, when it comes to the book's own reviews, its comments can be just as harsh. Novelist and critic Kim Newman, one of ten reviewers *Second Flight* asks to comment on each individual episode, remains largely underwhelmed throughout. At around the point *The Guardian's* Charlie Brooker announced that his love affair with the series was "back on" (*School Reunion/The Girl in the Fireplace*), Newman sticks with a fairly sceptical view, not entirely convinced by Tennant's "over-enthusiastic" Doctor or the programme's willingness to resurrect

K9, a move, he suggests, pushes the programme dangerously close to destroying its new found credibility, or – to use another American TV term – "jumping the shark". Saying that, he does find more to enjoy in two earlier *Rise of the Cybermen/The Age of Steel* than many of his colleagues.

Second Flight offers a change in format to the review section. *Where Back to the Vortex* required two short reviews per panelist – one thematic, one general – this has been eliminated in favour of just one longer commentary. This slimmed down approach works much better, with enough opinions to make the debate feel varied but not so many as to make it feel confused and disjointed, as was the case last time. Losing the thematic review, however, doesn't stop some panelists looking at each episode from a certain perspective – Kate Orman, for example, who mainly considers characterisation, and John Reddie, who often plays the episode off against fan rumours going around beforehand – an approach that, perhaps predictably, doesn't always have the finished episode coming out on top.

Judged on the opinions of *Second Flight's* review panel, Series Two's runaway successes are *The Girl in the Fireplace*, two-part *The Impossible Planet/The Satan Pit* and *Love & Monsters*, the latter triumphant as the highest scorer with nine glowing reviews to one bad. Of course, as any long-term fan knows, series favourites can change dramatically over time, and like *Back to the Vortex* before it, as interesting and valuable a document of press and fan opinion *Second Flight* is today, I suspect it will be more fascinating when looked back on a few years down the line. **VB**



TALKING DALEK EASTER EGG DALEK EGG CUP

Following on from the lovely gold Dalek Easter egg of 2006, this year Marks and Spencers has a

Dalek Egg for you to munch on. This has the added advantage of featuring a removable touch-sensitive device which loudly screams 'Exterminate!' when even lightly brushed against. The large egg is wrapped in Skarston buck foil, and the organic milk chocolate is very yummy indeed. It comes with six little foil-wrapped chocolate coins with a gooey chocolate fondant inside, which are very, very moist.

Also at M&S is a superb little Dalek Egg ceramic egg cup. The cup comes with a small but satisfying organic dark chocolate egg, and when that has been devoured, the base can be used to hold your more standard breakfast egg. There is a ceramic top to the eggcup which keeps the egg warm. Unfortunately the eye and arm stalks have been truncated and are little more than

silver studs which is disappointing for the Dalek purist. These are great value items and breakfast tables across the country could soon be invaded by the dreaded Daleggs.





A special April 1st edition of



MATRIX DATA BANK

WHAT'S BEEN GOING ON HERE? I've returned from my short break to find all manner of odd things in the *Matrix Data Bank* – a recorder, some jelly babies, a strange glowing crystal – among others. I dread to think what's been going on in my absence from the Matrix, but rest assured it's time to stop all the silliness and get back to some good old-fashioned question answering.

JACK TALK

First up, reader **EMMA THWAITE** of Islington is a big fan of Captain Jack, and writes to ask: "Where can I find out more about Captain Jack himself, the actor John Barrowman? Has he ever given an interview?" Sadly for you, Emma, the answer is no. A fiercely private actor, John Barrowman has never given any interviews and refuses to appear on television as himself, as he suffers from crippling shyness. His private life remains a closely-guarded secret.

THIS IS GENUINE

IAN BLAKE of Croydon writes to enquire: "Is there a particularly baffling or silly photo in the *DWM* archives that has never yet been printed in the pages of the mag?" Luckily for you, Ian, there is. Take a look to the right. Over to you, Mr Davison, for an explanation. Any explanation...

KNOW ALL?

FIONA ENSOR writes via email to ask "It's driving me mad, I'm sure that somewhere in Doctor Who, a character says the line 'Suddenly, everyone sees and knows too much!' But in which story? And who says it?" Well, Fiona, received wisdom has it that this line is spoken by Davros in Part One of 1985's *Revelation of the Daleks*, but in actual fact it's what the citizens of Cardiff hear echoing around the bay whenever Russell T Davies looks at Outpost Gallifrey.

THANKS FOR THE MEMORY

Reader **SIMON BRIGHT** writes via email to ask: "I have a vague memory of three scenes from Doctor Who stories I saw as a child, but I can't find them listed in any episode guide. Could you tell me which stories my memories come from? My first memory is of a lady on an exploding spaceship shouting 'Maximum power!' The memory cheats here, Simon, as this is not in Doctor Who at all but in the 1980 Blake's 7 episode *Terminal*. 'My second memory,' Simon continues, 'is of a short man in a sheepskin coat executing a perfectly-timed pratfall through an open counter in a bar in Peckham.' Again, Simon, this wasn't Doctor Who at all, but from the 1989 *Only Fools and Horses* episode *Yuppy Love*. Simon goes on, 'My third memory is of a conflict between the UK and Argentina over some islands; there was a rather sharp-faced lady driving round in a tank with a Union Jack on it, and something about a boat and an exclusion zone. It seemed to go on for weeks and weeks. Any ideas?' Well, Simon, we've discussed this in the office and we're pretty sure you're thinking of the 1973 Jon Pertwee classic *Frontier in Space*.



SPIN-OFF SHOWCASE

JOHN AND GILLIAN WHO write to say, "We're massive fans of the original TARDIS team of the first Doctor, Ian, Barbara and Susan, and we've exhausted our videos of their stories. Did these four wonderful actors ever appear together in any other series?"

Well, luckily for you, John and Gillian, yes they did. The very first stories were a colossal coast-to-coast ratings smash when repeated several years later in the US, so NBC commissioned a spin-off pilot, *The William Hartnell All-Star Variety Hour*, in 1971. Carole Ann Ford and William Russell returned alongside Hartnell in a lively mixture of sketches, songs and dance numbers, but



YOUR DOCTOR WHO QUERIES
ANSWERED BY SORVAD

Jacqueline Hill refused to participate, so Barbara was recast, the part going to Tippi Hedren. Highlights included Ian and Barbara singing *Anything You Can Do, I Can Do Better*, and the Doctor's disco rendition of *Baby Face* to Susan. Sadly the series never got beyond the pilot stage.

FAN FORMULAS

Reader **MICHAEL CREGAN** writes via email to say: "I love Doctor Who, but I don't know any other Doctor Who fans. Please Sorvad, can you tell me what they are like?"

Luckily for you, Michael, I can. All Doctor Who fans between the ages of 15 and 40 behave according to two simple equations. The first of these is:

$$x = f \times Y$$

an infinitely repeated cycle where x = Anticipation, f = Disappointment and Y = Panicky Reappraisal.

For example: Fan A is anticipating a new piece of Doctor Who in some form. This is x (ie When's the series coming back? What day is that DVD coming out? Has anybody got the new *DWM* yet?) Sure as day follows night, this is followed by f – disappointment. (ie What a rotten episode to start a season! The extras on this DVD are lame! Don't like the comic strip!) And then, in the short period before the inevitable return of x , comes Y – panicky reappraisal (ie Series Three won't be as good as Series Two! The last DVD was a better choice than the next DVD! The new *DWM* has a grotty cover compared to the last *DWM*!).

The second equation of Fandom is:

$$z + q - b$$

where z = the past, q = the future and b = the present. For example – Fan C worries about z , the past (ie Why did they axe Ben and Polly? Why were the ratings poor for Season Eighteen? What would have happened if John Nathan-Turner had left after *The Five Doctors*?) while simultaneously worrying about q , the future (ie What if the show gets axed again? What will happen when David Tennant leaves? Are the Sontarans coming back and if not why not?), thus destroying entirely any pleasure they might receive from b , the present.

Now turn over your papers and begin!

COLIN WHO...?

Lastly, **STEPHEN POVEY** of Ipswich has written in, asking: "A friend of mine tells me that the actor Colin Baker once appeared in Doctor Who. Can you tell me more about this?" I'm sorry Stephen, but unfortunately your friend seems to have been misinformed. No records of Colin Baker exist anywhere at the BBC.

Well, I feel quite tired out after all that, and let's face it I deserve a holiday. So I'm off to watch *The Phoenix Rises* and the colourised (in pink and green) Tenth Planet Episode 4. Bye-eeee!

PRODUCTION Notes



MARCHING ON...

IT'S WEIRD, WRITING THIS COLUMN AT this time of year, cos you know so much more than me! Because of *DWM*'s printing deadlines, I'm writing this in the first week of March, but you're way ahead. What happened? Was the first episode delayed by a state of the nation address from Shilpa? Were we taken off air because a real hospital was transported to the Moon? More scary by far, has ITV thrown Simon Cowell up against us??

(I'll pause for an anecdote. Hey, it's my page. But I once spent an afternoon working in Simon Cowell's office, before *Pop Idol*, before he was The Big TV Cheese, though he already ruled an empire. I'd been sent there because Granada wanted me to write a drama about a boy band. Oh be fair, I was young. And besides, it would've worked! But I sat there for hours and watched him at work, and d'you know what? I loved him. Absolutely loved him. Out of all the record company types I met that week, he was by far and away the most honest. Anyway, there's no punchline to this anecdote – did I say, it's my page? – but I've been haunted by the thought ever since: why didn't I sing for him?? Think where I could be now! Ipswich, probably.)

But back here in these olden days of March, it's still busy. Did I crow last month about having finished the scripts? Idiot. Of course, there have been more rewrites since, as there always are. Just little glitches and fixes, as the cast and crew march on, with

eight more days of filming to go. Tomorrow, on 7 March, we're reviewing the final dub of *Daleks in Manhattan*, with more of Murray Gold's Dalek choir being promised. And tonight, I've just sent notes on the final edit of 42, which is hugely exciting and marvellously scary. 'Burn with me! Oooh, brilliant.

(While I'm in celebrity anecdote mood – my page, remember? – I've also been to Norway with Keith Chegwin. I love dropping that sentence into conversations. It was when I was working for Children's BBC, and he was making a show called *Cheggers*

"RIGHT NOW, PLANS ARE IN FLUX. I CAN'T RISK SAYING SOMETHING I SHOULDN'T!"

Checks Out Politics. Surely you remember it? Anyway, Norway had a Minister for Children, so off we went to interview her. Again, no punchline, folks. But Norway! Keith Chegwin! Bask in my glamour!

At the same time, we're preparing for the Press Launch in Old London Town on 21 March – be prepared for paparazzi photographs of Nick Briggs arm-in-arm with Jordan and Maureen off *Driving School* – but this leads me to my real problem. Normally, in *Production Notes* at this time of year, I'd be

RUSSELL T DAVIES
TAKES US BEHIND
THE SCENES...



hinting away about the next series. But does Series Four exist? You might well know, by now, you there in the future, cos maybe, just maybe, there are plans for an announcement at the Press Launch. But right now, in my timeline, those plans are in flux – things might happen, things might not, the plans change every day, in typical BBC fashion – and I can't risk saying something I shouldn't. Which leaves me stuck! *Production Notes* is trapped in a quantum state of perhapsness. But in the meantime, what do I fill this page with..?

(Hence the celebrity anecdotes! In brackets! IT'S MY PAGE! I've also worked with Bernie Nolan, and Rolf Harris, and Everything But The Girl, I had dinner in New York with Ally Sheedy – actually, that is a bit glamorous – and a meal in LA with that man who plays Lex's dad in *Smallville*. Mind you, this is nothing compared to my friend Alex. She was once engaged to the heir to Sutherland's Spreads, went out with Jilted John, and snogged Marc Bolan! Go Alex!)

I'm now looking at my schedule for next week, full of things that may or may not be officially happening, meetings that now set off *Doctor Who*-type alarms, labelled QUANTUM ALERT!! On Tuesday, there's a meeting with Gareth Roberts, to discuss [QUANTUM ALERT!!] Then a quick catch-up with Stephen Greenhorn, to talk through the radical idea for [QUANTUM ALERT!!] Oh, and look, there's an email from Steven Moffat, asking if [QUANTUM ALERT!!]

You see? It's impossible! It was complicated enough last month, with poor old *DWM* printing the original transmission date, which then got shifted because of the bleedin' football. So I'm afraid, faithful reader, you're left with only...

(Yazzi, I've met her – in the glorious days on Saturday morning kids' TV, you'd meet 'em all, trundling in and out of the BBC studios – Vanilla Ice, Keith Harris, Esther Rantzen, Paul Daniels and Debbie Magee, oh yes. And my favourite celebrity encounter was back in those days, filming backstage at *Top of the Pops* – and whoever thought that sentence would date you? But we were filming with Kylie Minogue, and the preamble to this item was 'guess which celebrity we're visiting?' during which we'd show a number of props. A kangaroo, a *Neighbours* calendar, etc. And one of these props was a herbal teabag – the genuine article, actually given to us by Kylie herself. But once filming was over, I realised I was still clutching the precious herbal teabag. I went back into the warren of dressing rooms, to return it. But couldn't remember which room she was in! I took a guess, knocked at a door, stood there waiting. The door opened. There stood Edwin Starr. In his pants. I looked at him. Edwin Starr looked at me. Me with a herbal teabag. Him in his pants. He glowered. I quailed. And then I said the most deathless sentence of my life. 'You're not Kylie Minogue, are you?')

Normal service will be resumed.

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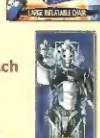
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